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stunning
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what's inside...

8. Bead Stash

20. Designer's Profile:

Meet Patty McCourt, the designer behind the new QUAD and ONE beads

23. Read about:

Eileen Harle's tour of the Czech bead factories

38. Design Corner:

A special look at movement in design with Margie Deeb

56. Shop Profile:

We meet the team behind Stitchncraft Beads

59. Tips, Tricks and Techniques:

Continuing the series with a definitive guide to making perfect wire loops

62. Designer's Profile:

An interview with talented designer, Aurelio Castano

72. Reader's Challenge:

Your projects inspired by the theme of Movement

72. Bookshelf

90. Competition!

Join our celebration of National Beading Week with this 'Great British Bead off' competition





79



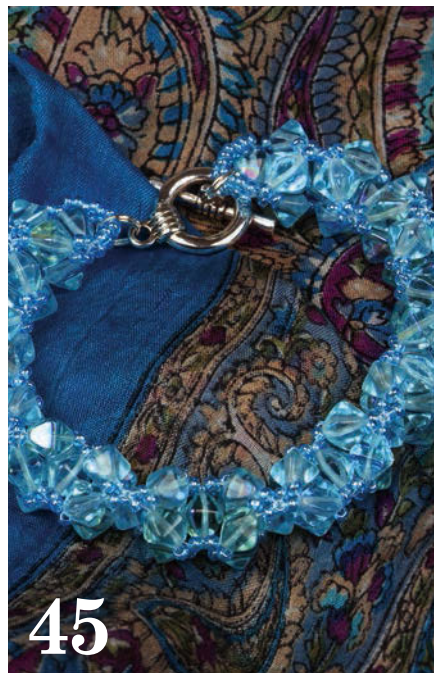
51



42



74



45



84

projects

10. QUAD and ONE beads:

Find out the story behind the design of these new beads from Patty McCourt, then try two fabulous beginner's projects with them

15. Ranunculus Flower:

A gorgeous brooch or pendant design made with the new CzechMates Bar beads

26. Art Deco Moveable Pendant:

Create a stylish pendant that you can change into different colour schemes as you wear it!

32. Woodland Earring Tree:

Use wirework to create a beautiful Spring tree for displaying your earring collection

42. Crystal Flower Necklace:

Use crystals and wire to create an elegant floral necklace, perfect for any occasion

45. Tumbling Tetrahedra:

Work with crystals and seed beads to create this lovely bracelet with moveable geometric components

48. Come Fly With Me:

Mix beadwork and wirework to create this simple and elegant necklace to celebrate Spring

52. Macrame Cross Bracelet:

Learn a basic knotting technique to incorporate a focal bead, crystals and pearls

66. Carousel-go-round:

A fantastic loomwork cuff to celebrate the movement of a carousel

74. Rolling Wheels:

Combine Tilas, Half-Tilas and seed beads to make individual wheel components and then join them into a gorgeous necklace

79. Pretty Petals:

Create crystal components to make a statement necklace, then learn how to use them in earring and pendant variations

84. Heart of Wales Pendant:

Use wirework and crystals to make a stunning Daffodil pendant, perfect for the Spring



meet the team



Nealay Patel

has contributed to various publications and taught at major shows and

institutions. His first book, *Jewelry for the New Romantic*, fulfilled his dream of creating a collection of work representing him as an artist and teacher. See more at www.nealaypatel.com



Hortense Thompson

Hortense is a hobby beader who lives in the Netherlands and

enjoys teaching others the joys of beading. In this issue Hortense has been playing with crystals to create Tetrahedra that will move on your bracelet as you wear it. See more of Hortense's work at www.beadybeadz.com



Katie Dean

Katie is an award winning bead designer and tutor and has written eight

beading books. In this issue Katie has been playing with the idea of movement to create a striking and versatile art deco inspired pendant. See more of Katie's work at: www.beadflowers.co.uk



Allison Hoffmann

Allison is a jewellery designer who has worked for Fusion

Beads since 2005. She started her obsession with jewellery and anything crafty when she was just a little girl, playing with her grandma's beads and art supplies. She loves modern design with a vintage twist.



Anna Lindell

Anna is a Swedish beader who loves mixing techniques and materials into

various things. She works as a full-time designer with her jewellery company Tigerguld and is having the time of her life! See Anna's work at www.tigerguld.com



Donna McKean Smith

Donna is owner of Riverside beads and she has a

great passion for designing new pieces. In this issue you can find out how to work with Macrame techniques. Supplies can be purchased at www.riversidebeads.co.uk



Julie Ashford

Julie has written several popular beading books and is the main kit designer

at Spellbound. Her fabulous earring tree will give you a chance to put your wirework skills to the test. See more of her work at www.spellboundbead.co.uk



Patty McCourt

Patty is a beader with a great reputation and a passion for bead embroidery and

bead-weaving. She has taught throughout the world, worked as a Starman Trendsetter and now launched her very own beads. See more on her website, www.beadbybead.co.uk



Lynda Pearce

Lynda is a British Bead Awards winner in the wirework category in 2012,

2013 and 2014 competitions. Her wirework daffodils necklace will bring a real breath of spring to your wardrobe.

www.lyndapearce-designs.com



Amanda Pickstock

Amanda has been making jewellery for 15 years, and runs

Shiney Company with friend and fellow jewellery maker Jane Purdy. After nearly 10 years in the bead business, Amanda still loves to design new projects and has passion for SWARVOSKI® ELEMENTS beads, working them into all sorts of craft projects. See more at www.shineyrocks.co.uk



Aurelio Castano

Aurelio was born in Colombia, but now lives in the USA. His

bead-weaving work is absolutely stunning, but as you will read, he faces a constant battle with ill health. This has not stopped him from creating projects that are truly unique. His story is inspiring. You can find more of his work at www.ACLPatternsandMore.com



Zvia Ben Ami

Zvia has been beading and designing for ten years. She studied

graphics and art at the Institute of Technology in Israel, where she lives. Her necklace was inspired by the shapes and movement of wheels and gives you a chance to work with Tila beads. Visit her shop on Etsy:

www.Etsy.com/shop/zviagil



Erin Simonetti

Erin Simonetti is an internationally known Bead Loom Artist. Her original designs

stretch the bounds of the loom and her graphic patterns are some of the most creative for weaving on a bead loom. Find some great tips on her blog www.beadsbeadingbeaded.blogspot.com



Fiona Scott

Fiona has been beading for about four years, since being invited

to attend a beading class when she popped into Patty McCourt's shop. She enjoys travelling with her beads and loves the challenge of beading competitions as they make you think outside of the box.



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welcome



Moving into Spring

Traditionally this is our Spring Special edition of Bead, so I'm hoping that the weather is spring-like wherever you are as you are reading this issue. Just in case it's not (Britain is well-known for its unpredictable climate, and I know we also have readers all over the world!), I've taken a bit of a different twist on the theme of spring. As I was thinking about ideas to go with the season, it struck me that spring is of course a time of change and growth, the movement from the cold, dark days of winter towards the light and warmth of summer. As soon as the word 'movement' popped into my head, I knew this would be the perfect theme for the issue. It has given all our designers a fabulous challenge and, as you will see, the results are really inspiring. If you like bead-weaving, I couldn't resist having a play with a moveable design, so my Art Deco inspired pendant allows you to change the colouring as you wear it, so you can match different outfits. For something floral, Amanda Pickstock's gorgeous petals necklace comes with a couple of additional quick project variations. Or maybe you would like to play with some tumbling tetrahedrons, or imagine yourself on a glorious carousel! If bead-weaving isn't your thing, then fear not: Lynda Pearce's fabulous wirework daffodils necklace sings with the voice of spring. For a more practical project, Julie Ashford has given us a fantastic wirework tree on which you can display your earrings. Nealay Patel's wonderful wire flowers will move as if swaying in the breeze when you wear his elegant necklace. In addition, design corner looks at Movement in design, courtesy of Margie Deeb, and Tips, Tricks and Techniques shows you some basic jewellery making techniques for creating a pair of earrings with plenty of movement and colour. Plus we have interviews with two talented designers from Colombia and a look at one of England's most popular beading shops, so I hope all this will leave you filled with the joys of Spring!

Katie

Katie Dean

editor@beadmagazine.co.uk

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& JEWELLERY

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BEAD stash

Look out for these innovative new products from some of your favourite retailers and suppliers



Lightweight glamour

Two new materials from Firemountain Gems give you the option of adding a touch of glamour to your jewellery, without making it too heavy. The brass drops are available in a range of

colours. Freeform, modern-inspired open

teardrops provide an extra loop in the middle for attaching embellishments, such as the tiny gold-finished brass drops with genuine gemstones. These would look great in any project, but why not mix them with the new Opalescent Resin Cabochons. Each Cabochon contains a sheet of opalescent foil under clear, featherweight resin. They come in four sizes: 14 x 10mm, 18 x 13mm, 25 x 18mm and 40 x 30mm. www.firemountaingems.com

Go natural

If you like jewellery with a more earthy feel, you're going to love working with the new wood crosses from Fire Mountain Gems. These components have been hand cut from wood that is harvested from ecofriendly, sustainable sources. They are very lightweight and the cross has been side-drilled, so you can easily string it and allow the full cross to shine. With its beautiful natural grain, this gives you plenty of options for choosing beads to bring out the colouring of the wood. www.firemountaingems.com

Metalwork without the mallet!

The BeadSmith® Metal Elements® EZ-Bender™ is a great new tool for making your own metal cuff bracelets. It has been designed specifically for bending metal bracelet blanks into oval cuffs! In just a few seconds, blanks can be perfectly curved into bracelets without the use of a mallet. You then have the perfect base for adding your gorgeous beadwork or bead embroidery.

Award winning

Annie Wealleans (aka the Black Dragon) has just received a high accolade for her wonderful range of solid pewter beads, pendants and buttons. Each item is hand-finished, engraved with intricate Celtic Knot designs. Annie's work has been celebrated by members of the North American Celtic Trade Association as they voted her "Best Craft Company" in recognition of her superior product development and customer service to the North American market. Our congratulations to Annie! You can see her wonderful work at www.blackdragon.co.uk or www.celticbeadshop.com.





Create recklessly!

What could be better than the chance to go and play with some new ideas and new materials and see what happens? The new leather jewellery range from Melissa Cable has a name that really epitomises the enthusiasm and thought

behind the product. If you are tempted by the idea of getting into leatherwork, then this is for you. Spoilt Rotten are selling the Create Recklessly Deluxe Interchangeable Tool Kit for £59.95

It gives you everything you need to set poppers/snaps, eyelets, grommets, and rivets and to pierce lacing holes & slots for decorative spots. I have personally tried out the kit and found it is excellent quality and great value for money. Look out for some ideas for using it in issue 63. www.spoiltrottenbeads.co.uk, 01353 749853.



BeadEasy

In honour of National Beading Week, Spellbound Beads have just announced the launch of a new range of kits entitled 'BeadEasy'. The kits have been carefully designed to introduce new people to beading and then allow them to grow their skills. Each kit has a clear difficulty

grading, so whether you are new to beading or already addicted, you will certainly find something to your tastes! Starting at £7.50, the first 8 kits are available now.

Spellbound plans to have 15 kits in total, all ready for you to celebrate the joy of beads!

Spellbound have very kindly offered 10 kits to give away, so if you would like to be in with a chance of winning one, send an email with the subject 'BeadEasy' to editor@beadmagazine.co.uk. The ten lucky winners will be drawn on 20th May 2015.



Ergonomic Kumihimo

Before you ask, no this is not a new Kumihimo technique, but a great new gadget from the Beadsmith. It allows you to hold your

Kumihimo disk much more easily while you work. It reduces hand fatigue so you can braid

longer and faster and is comfortable to use – even with achy hands & wrists. The pack includes a Kumihimo disk and braiding and jewellery project instructions. The chamber is 19mm. www.beadsmith.com





exclusive! NEW BEADS...

As you may have read in Patty McCourt's interview, she has been busy designing some new bead shapes.

Patty has been a long-time friend of Bead magazine and a regular tutor and visitor at the Big Bead Show, so I was thrilled when she asked if we would like to be the first to feature a project using her new beads. In fact, Patty was kind enough to share news of this secret project with me before it was made public, so I'm very excited to be sharing this with all of you. Patty has developed two different bead types, the 'ONE bead' and the 'QUAD bead', which she hopes will give new scope to all sorts of designs. The bead designs have been brought to life by the manufacturers, All Beads Czech. I wanted to find out more about the ideas behind the beads, so I spoke to Patty.

Patty, your new beads are wonderful. How did you come up with the ideas for the designs?

I wanted to create new beads that allowed a wider range of artists to use them in their work. The ONE bead has a bigger hole on purpose, that gives

more flexibility and the QUAD bead has softer edges than a normal square bead. I am really excited about these new shapes and cannot wait to see them in a bigger range of colours!! I also have many other ideas so watch this space!

We've had a lot of new bead shapes coming on to the market recently, so what do your beads offer that is special?


As mentioned above, the ONE bead introduces more flexibility, especially around corners and producing lovely curves, that itself adds to creativity in the pieces. This shape can be used with silk ribbons, thin Soutache braids, chain-maille, wire work, macrame threads, kumihimo, thin leather cords, textiles, felt, crochet, knitting, loomwork, seed beads and of course it can be combined with the other bead-shapes that are already in the market. The QUAD bead is a small bead with softer edges that will give a more delicate look than a normal square bead. I can imagine these shapes being



used by all different artists and in many creative ways.

For readers who would like to try working with these beads, where can they buy them?

These new beads are being distributed through ALL BEADS CZECH and shops can order directly from them through their website (www.all-beads-wholesale.com). Patty McCourt's 'Bead by Bead' (www.beadbybead.co.uk) will be stocking the beads, so look out for them in your local bead shop and at bead fairs. If your local shop isn't already stocking these beads, then do let them have the details.

One of Patty's students, Fiona Scott, has very kindly designed two beautiful projects for us, one using each of the bead types, so do give these a try! 



Designed by
Fiona Scott



netted ribbon BRACELET

A pretty bracelet using 'ONE' beads to anchor the beads to the ribbon

Step 1: Glue the end ½ cm of the ribbon and allow to dry. Cut to a point.

Step 2: Using the pointed end of the ribbon, thread on 39 (A). This will give 13 (A) per ribbon strand and result in a 19 ½ cm long bracelet. See figure 1.

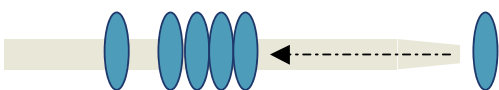


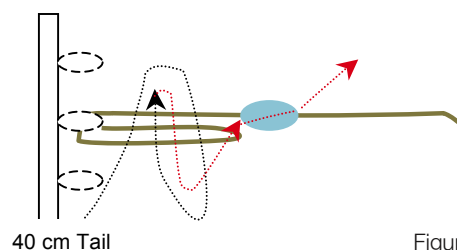
Figure 1.

Step 3: Push 13 (A) towards the unglued end of the ribbon. Measure 23 cm and cut. You should now have a 23 cm length with 13 'ONE' beads (A) and the remainder of the ribbon with 26 'ONE' beads (A).

Step 4: First work the centre strand. Open the clasp and thread the ribbon through the centre loop of one end. Turn the clasp and ribbon over. Fold the ribbon as shown in figure 2, so that the end of the ribbon is hidden. The folded section of ribbon should

not exceed 0.7 cm in length. With a needle, threaded with approximately 100cm of thread, stitch the ribbon fold to hold it in place, leaving a tail of 50 cm of thread (this will be used to stitch the second row of beads for that strip of ribbon).

Push a 'ONE' bead up to the folded ribbon. Push the needle through the hole of the (A) - eye first to avoid stitching / catching the ribbon. See figure 2. (At this point, I chose to pin the clasp and the end of the ribbon I was working on, onto a macramé board, to hold the work in place)



40 cm Tail

Figure 2.

Step 5: Pick up 2 (B), 1 (C), 1 (D), 1 (A), 1 (D), 1 (C) and 2 (B) - Slide the next (A) up the ribbon to this group of threaded beads. Push

BEADstore

- 63x 'ONE' Beads (Clear) (A)
- 1g size 15 Toho PF553 (B)
- 3g size 8 Toho TR165B (C)
- 4g size 8 Toho TR504 (D)
- 70cm 3mm wide Ribbon in pink
- Slide Lock 3 Strand Clasp

TOOLbox

- Tape Measure
- Thread - Clear or appropriate colour for the Ribbon.
- Glue
- Size 10 or 12 needles.
- Macrame or cork board and pins to help hold work in place.

SUPPLYshop

- Patty McCourt
www.beadbybead.co.uk

time&money

- Make in under 2 hours for under £5

DESIGNnote

- This is a good bracelet for using up small quantities of beads as the mix of beads and colours is endless. The 'ONE' beads help to anchor the beads and hold the design in place.
- The measurements used mean that each section of beading between the (A)s on the ribbon is 1½ cm. Working with 12 (A) per ribbon strand will result in an 18cm bracelet, 11 (A) per strand will give a 16½cm bracelet and so on.

TOptip

- Use 2 or 5 loop connectors to change the impact of your bracelet.
- Consider using groupings of 2 or 3 'one' beads on the ribbon to change the look

"Inspiration"

- When faced with a request to use a new bead, I had to sit back and think about all of the potential it had to offer. What made the bead different to others available aside from the shape? I threaded one bead on some ribbon I had, checked that I could still get a needle through, and I was hooked.

the needle through the hole of the (A) on the ribbon - eye first to avoid catching the ribbon. See figure 3.

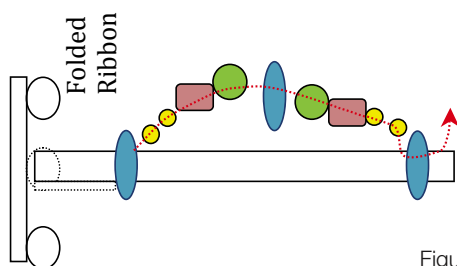


Figure 3.

Step 6: Repeat step 5 a further 11 times. Gently pull the thread and ribbon and arrange the 'ONE' beads on the ribbon so that the work lies flat, with no gaps between the threaded beads.

Step 7: Taking the other half of the clasp, thread the ribbon through from front to back. The ribbon should be trimmed and folded as in step 4 to give a 0.7 mm fold that is up against the last 'ONE' bead on the ribbon. Ensure the clasp is facing the correct way for closure without twisting the bracelet. Stitch the folded ribbon in place. Finish the thread and trim. See figure 4.

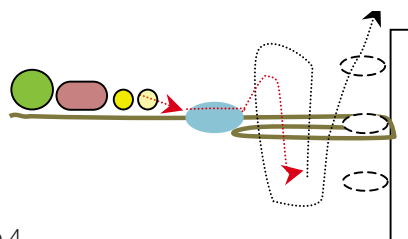


Figure 4.

Step 8: Starting at the top of the piece, thread a needle with the reserved 50 cm of thread. Exit the ribbon with the thread tail at one end of the fold. Thread the needle with 2 (B), 1 (C) and 2 (B) and pass the needle through the other end of the fold, pull the thread through gently, ensuring the beads lay flat against the ribbon. Repeat on the back of the folded ribbon and exit the needle through the top of the folded ribbon, immediately next

to the first (A). Push the needle through the (A), eye first to avoid threading / catching the ribbon. See figure 5.

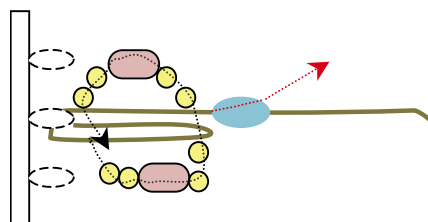


Figure 5.

Step 9: Repeat steps 5 and 6 as detailed above, so that you have two identical strands of beads running down the ribbon. Embellish the folded ribbon as detailed above in Step 8. The centre ribbon strand is now complete. See figure 6.

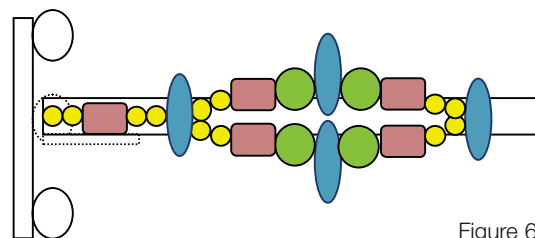


Figure 6.

Step 10: Take the remaining ribbon and arrange the 'ONE' beads so that there are 13 on each half of the ribbon. Cut off the glued end and then cut the remaining ribbon in half.

Step 11: Working on the left hand side of the clasp, attach one of the ribbon strips to the clasp as detailed in step 4, with the needle exiting the first 'ONE' bead on the ribbon.

Step 12: Using the needle, pick up 2 (B), 1 (C) and 1 (D) - pass through the (A) in the adjacent string of beads. Pick up 1 (D), 1 (C) and 2 (B) - Slide the next (A) up the ribbon to this group of threaded beads. Push the needle through the hole of the (A) on the ribbon - eye first to avoid catching the ribbon. See figure 7.

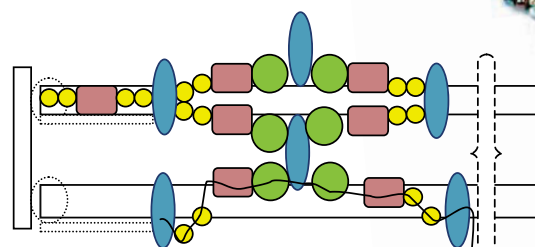


Figure 7.



Designed by
Fiona Scott



Step 13: Repeat step 12 a further 11 times. Gently pull the thread and ribbon and arrange the 'ONE' beads on the ribbon so that the work lies flat, with no gaps between the threaded beads. Finish the ribbon strand as detailed in Step 7.

Step 14: Thread the needle with the spare 50cm of thread and embellish the folded ribbon as detailed above in Step 8 - exiting through the adjacent 'ONE' bead on the ribbon.

Step 15: Pass through the 2 (B) of the adjacent strand and thread 1 (C), 1 (D), 2 (B), 1 (D) and 1 (C). Pass through the 2 (B) and through the hole of the 'ONE' bead on the ribbon. See figure 8.

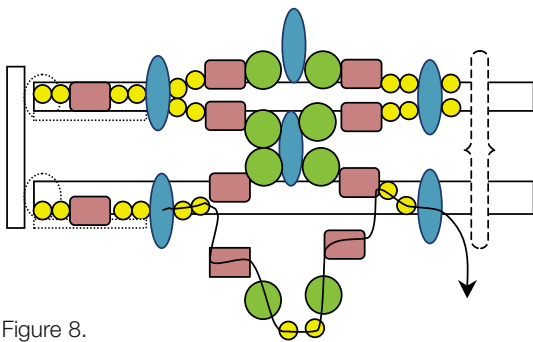


Figure 8.

Step 16: Repeat step 15 a further 11 times and then embellish the folded ribbon as detailed in steps 8.

Step 17: Repeat from step 11 to 16 for the final strand of ribbon. See figure 9.

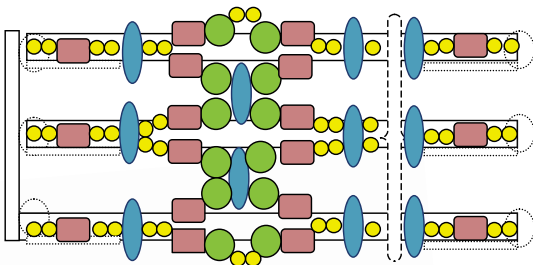


Figure 9.

COLOURwise

- Consider clear beads so that the ribbon colours really show through. I also used green ribbon with red beads for a really contrasting colour scheme.

flower EARRING

Pretty earrings made with the new QUAD beads and using up other left over beads.

Step 1: Take a length of thread and string 1 (B), 2 (C), 1 (A) and 2 (C). Go back through the beads again, and secure with a knot – leave enough of a tail, to thread back through the work and finish. Tension should be quite tight to ensure the 8 bead and the Quad bead lie flat next to each other and the 11's lie flat on the top and bottom of these beads. See figure 1.

time&money

Make in under
1 hour for
under £5



BEADstore

- 10 Quad beads (A)
- 2x size 8 seed beads (B)
- 40x size 11 seed beads in colour 1 (C)
- 4x size 11 seed beads in colour 2 (D)
- 12x size 15 seed beads (E)

TOOLbox

- Tape Measure
- Thread - Clear or appropriate colour for the beads
- Size 10 or 12 needles.
- 2 x jump rings
- 2 x Ear Wires

SUPPLYshop

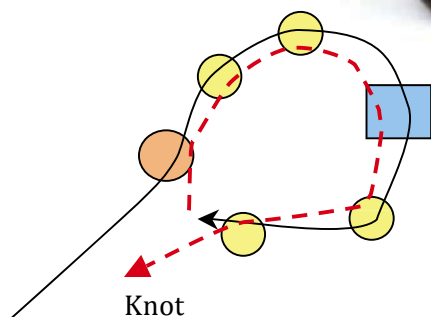
- Patty McCourt
www.beadbybead.co.uk

TOptip

- The flower units can be linked together by passing through the size 11's on the petals to make a bracelet.
- Add additional seed beads between the petals of each flower to help with the spacing of the flowers.

"Inspiration"

- The flower shape evolved during a 'play' session as I was thinking about the potential that the properties of the Quad beads had to offer.



Knot

Figure 1.

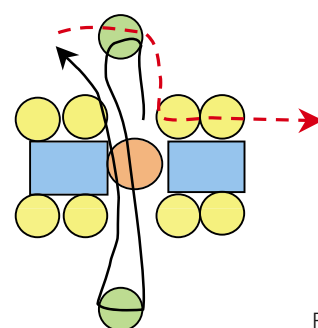


Figure 3.

Step 2: Pass the needle up through the (B) and pick up 2 (C), 1 (A) and 2 (C). Pass back up through the (B). Pull the thread, so that the beads you have just added lie flat around the outside of your (B) bead. Keep the tension tight. See figure 2. Repeat a further three times to give 5 petals and finish with the thread exiting the (B).

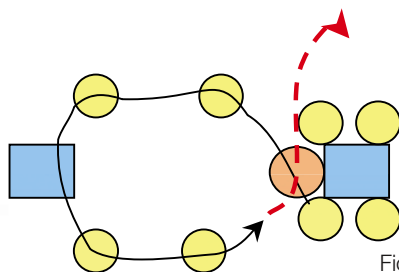


Figure 2.

Step 4: Take a jump ring and make sure it is closed – with no gaps present. Taking your thread, add 6 (E) pass through the jump ring and go through the 2 (C) on the rear of the petal. Pass through the (D), (B), (D) the 2 (C) and the 6 (E) to secure the jump ring. See figure 4. Finish the thread.

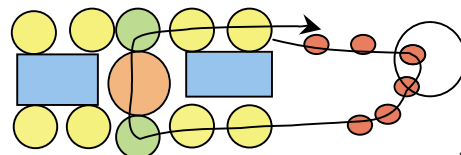



Figure 4.

Step 3: Pick up 1 (D), pass back through (B) and pick up 1 (D). Pull the thread firmly to bring the beads into the centre of the flower. Go back through the (B), pass through the (D) and 2 (C) beads on one of the petals. See figure 3.

Right: You can join the individual components into a bracelet

Step 5: Attach the ear wire to the jump ring. 



DESIGNnote

- This is a good project for using up leftover beads with the new Quad beads.

Designed by
Anna Lindell

Ranunculus FLOWER

Combine 2mm firepolished beads with the new CzechMates Bar and create a lovely Ranunculus flower with textured petals.

Step 1: On 1,5 m of One-G, add a stop-bead or beadstopper leaving a 10 cm tail. The tail will only be used for fastening. Pick up 1 (A).

Step 2: Pick up alternate 1 (B) and 1 (C) until you've added a total of 4 (B) and 3 (C). Pass through the (A) again. See figure 1.

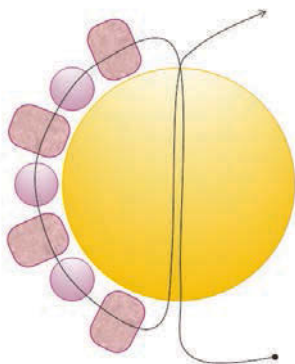


Figure 1.

Step 3: Repeat step 2 for the other side of the (A) bead. See figure 2.

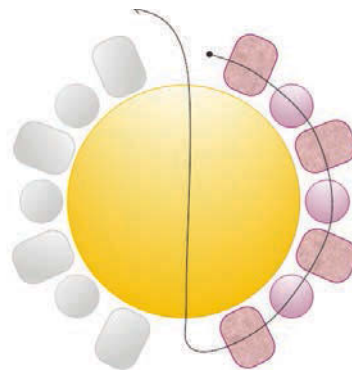


Figure 2.

Step 4: Pass through all the (B) and (C) beads on the left side. Pick up 1 (C) and pass through all the (B) and (C) beads on the right side. Pick up 1 (C) and pass through all the (B) and (C) beads on the left side once more.

BEADstore

- 1 x 8 mm round bead (A) – Suede Gold Lamé
- 56 x CzechMates Bar (B) – Opaque Rose/Gold Topaz
- 8 x 11/0 Toho seed beads (C) – TR-11-1201
- 8 x 8/0 Toho seed beads (D) – TR-8-1201
- 48 x 2 mm firepolished beads (E) – Crystal Silver Rainbow

TOOLbox

- 1.5 m One-G thread in beige
- Size 11 beading needle
- Scissors
- Jumping and chain
- Or brooch pin with perforated disc (18mm)

SUPPLYshop

- Stitchncraft Beads: www.stitchncraft.co.uk





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You should pass through the same hole on each (B) bead that you have already used. See figure 3.

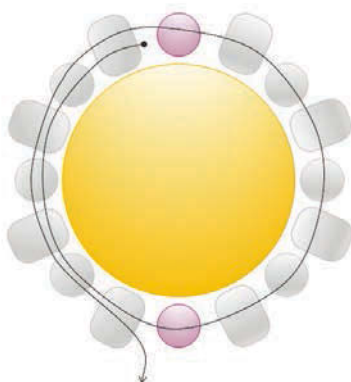


Figure 3.

TOP tip

- The new Czechmates bar beads are another variety of two-holed seed bead, so make sure you keep a check of which hole you should be passing through in each step.
- As with other two-holed beads, when you add a new bead, check that both holes are free. If you find the second hole is blocked when you come to use it, you can end up undoing a lot of work in order to replace the bead.

Step 5: Tie the working and tail threads with a Surgeon's knot. Then pass through the (A), and the second hole of the next (B) to the left. See figure 4.

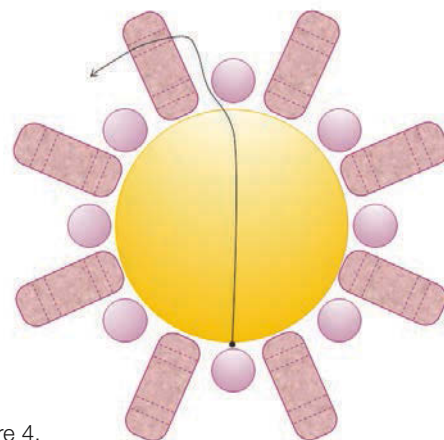


Figure 4.

Step 6: Pick up 1 (D) and pass through the second hole of the next (B). Repeat twice. Then pass through the (A), and the second hole of the next (B) to the right. Repeat for the right side of the (A). See figure 5.

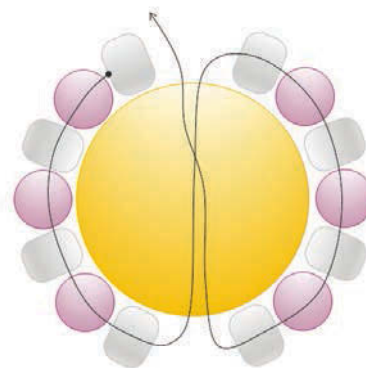


Figure 5.

Step 7: Working through the second hole of each (B) bead, Pass through all (B) and (D) on the left side. Pick up 1 (D) and pass through all (B) and (D) on the right side. Pick up 1 (D), then pass through one (B) and (D) on the left again. See figure 6.

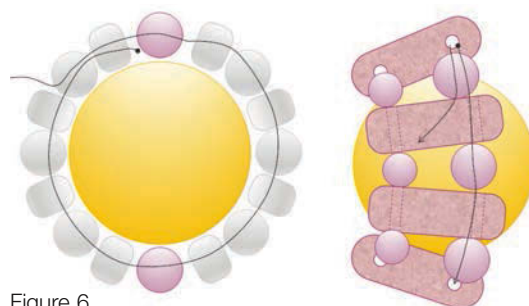


Figure 6.

Step 8: Now it's time to add petals to the flower. Pick up 6 (B). Skip one (C) in the inner ring and pass through next (C). See figure 7.

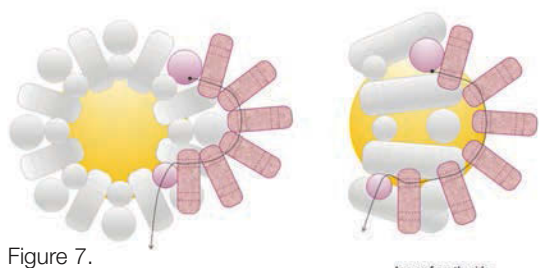


Figure 7.

Step 9: Pick up 1 (E). Pass back through the second hole of the last (B) added in the previous step. Pick up 1 (E), pass back through the second hole of the next (B) and repeat four more times. See figure 8.

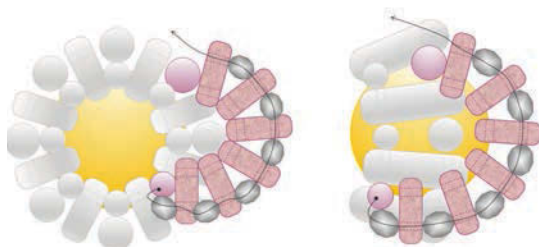


Figure 8.

Step 10: Pass through the (D) from which you started step 8, then pass through the next (B) and (D). Fold the petal inwards as you pull tight. See figure 9.

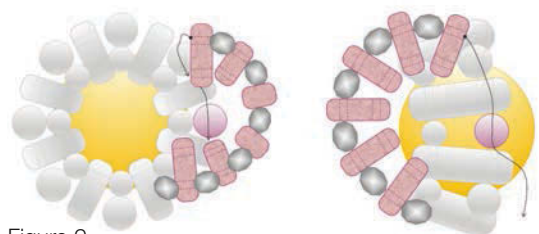


Figure 9.



Step 11: Repeat step 8 – 10 seven times. Please note that the 1 (C) you skip in the inner ring is the one to which you added the last petal, so you should pass through the next (C). See figure 10.

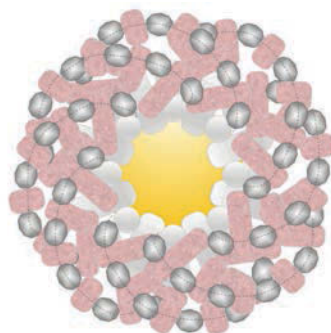


Figure 10.

Step 12: When all the petals are stitched, pass through all the (D) and second hole in the (B) on the back of the flower a couple of times. End the threads and attach a jumpring through a (D). Then attach a chain to the pendant. See figure 11.

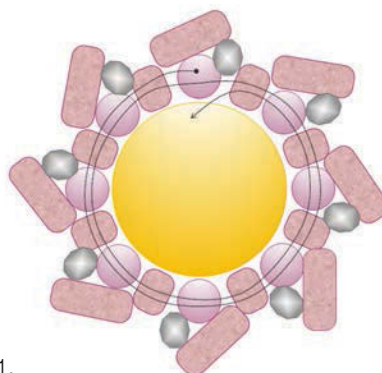


Figure 11.

COLOURwise

- 1 x 8 mm round bead (A) – Suede Gold Lamé
- 56 x CzechMates Bar (B) – Opaque Ultra Luster Green
- 8 x 11/0 Toho seed beads (C) – TR-11-221
- 8 x 8/0 Toho seed beads (D) – TR-8-221
- 48 x 2 mm firepolished beads (E) – Crystal Silver Rainbow

"Inspiration"

- Playing with new bead shapes is always fun, and when I got the CzechMates Bar I instantly wanted to show off the shape by twisting and turning it. This textured flower evolved in that process.

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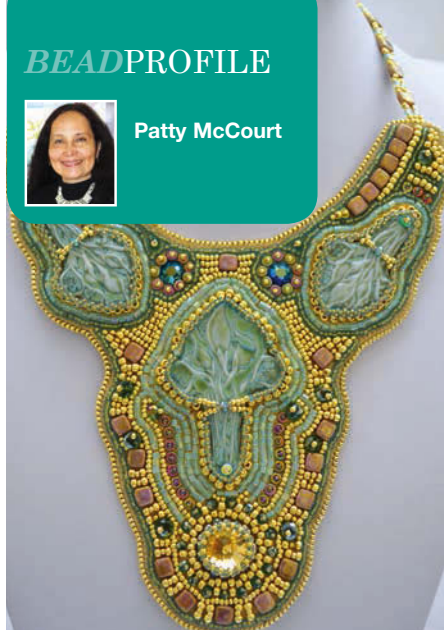
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Patty McCourt



Round the world IN BEADS

The wonderfully talented Patty McCourt has a fascinating background and a passion that shines through in her beautiful beadwork.

Patty, can you start by telling us a little bit about your background?

I was born in the beautiful city of Cali in southern Colombia, which is in Latin America. My first language is Spanish. I have very happy memories of my childhood, loving parents and sisters; the warm tropical weather; delicious food and vibrant salsa music! I still have cousins in Colombia but my sisters and their families now live in America.

I met my husband in Colombia when he was working there for the British Government and I was at University. Now I live in Nottingham. The U.K has been my home for 29 years and I am happy here. We have two beautiful grown-up daughters: Katerina and Stephanie, aged 25 and 20 respectively.

How did you start beading?

I graduated from high school in Colombia and did three years at university there before traveling to the UK. I started teaching Spanish at South Notts College (Nottingham). While I

was teaching there I completed a degree course in Interior Design and after that another two-year course in Three Dimensional Design. As part of my final year project I decided to make jewellery with recycled materials, that is when I started attaching beads to my pieces to add colour to them. I got more and more interested in jewellery design and did a course on Costume Jewellery as well as a Textiles and Materials course. After my tutor (and boss) saw me wearing one of my pieces, I was asked to teach beadwork at the College and the rest is history! Through studying I learnt nothing

comes easy and usually only after hard work and various attempts.

Now I own my business BeadbyBead based in Nottingham. I travel to various bead fairs around the U.K and have also started to sell my beads internationally both in Europe and the USA to help support my passion for travelling. I have always been interested in art and design and was lucky to have lived for two years in Indonesia where I learnt the basic techniques of Batik. Designing jewellery pieces led me to sourcing and selling beads. The truth is that making jewellery is an important part of my life and generally fits in well although at times it can be hectic

Can you tell us a bit about your work and your creative process?

In my work I use Japanese seed beads and crystals a lot and love to work with different shapes and sizes of beads. The technique I like most is embroidery but I also use mixed media techniques. Often



Above far left: Hungarian Treasure Necklace.

Above left: Toho in Bloom necklace.

Above: 'Romance n the Stone' is a personal favourite for Patty, dedicated to her husband.

Left: Celtic Rose Necklace embodies Patty's Celtic inspiration.

my pieces involve leather and/or suede material. I get excited when trying new things and materials, but the part I enjoy most is the creative process, planning and designing, especially the research, looking for the right combinations of colours and trying to visualise the end result. Beading for me is fascinating and exhilarating!!

Besides creating jewellery pieces for competitions, I design individual pieces that later on I will teach to my students both here in the U.K at Bead Shows and events. I have recently done the same at the Tucson Bead Show in the US.

You have so many fabulous designs, but which are you most proud of and which are you best known for?

There is a special piece I'm proud of I called it "Romance n" the stone". It is a piece that I love because it has a sentimental meaning for me; it was dedicated to my husband (a geologist) and is an embroidered piece that features two ammonite fossils. I made it for the Bead Workers Guild "A moment in time competition". I think I am best known for my big embroidered pieces although I have made quite a few seed bead woven pieces, for example, "Vintage Glamour" that won First prize at the 2013 Beaders' Best competition in Hamburg.

Where do you get your ideas?

My inspiration and ideas come from everywhere and anything to be honest, natural sources like leaves; flowers; birds and butterflies and other more abstract things like architectural designs, geometric shapes, also shells, pebbles even rock formations! I like the Art Nouveau and Celtic art styles because of the lovely soft lines and swirls and complex interlocking of lines. I love to mix textures, shapes and play with colour and lately I have fallen in love with sparkling metallic seed beads.

I know you teach a lot, so can you tell us a bit about that?

Yes I do a lot of teaching, demonstrating and also run "The beading clinic" group. Most of my adult life I have been a teacher and the beading classes started after the Director of the Adult Education at South Notts. College saw me



Above: Sapphire Lace necklace was created for Battle of the Beadsmith competition in 2013 and is being modelled here by Patty's daughter, Katerina.

wearing one of my pieces and asked if I could teach bead weaving for 10 weeks, then another 10 weeks; and on and on. Because of the success of the class my involvement grew from one class to two classes a week plus summer courses every year for 4 years!!

I teach here in Nottingham, at beading groups around the country; at Bead Fair events here in the United Kingdom like The Big Bead Show and for the Bead Workers Guild, the Women's Institute and the Living Thread Artists Group. Additionally I teach internationally at Bead Shows. I have taught, by invitation, in Germany, Ukraine, Russia, Switzerland, Spain, South Africa, Czech Republic and the United States of America.

I consider myself a very patient person who loves teaching and sharing

my knowledge, as well as the tips and tricks that I have learnt over the years with others. Besides enjoying imparting all this knowledge I get excited when I see the happy faces when everyone just gets it and the piece works. Because I am enthusiastic about beading my classes are fun and friendly!

I know your work from Bead Magazine and the Beadworker's Guild Journal, but do you have any other plans for writing?

I have a fair amount of projects that I am working on and ideas for my first book, which is an ambition of mine. So far I have had articles and projects published in several different magazines and journals, mainly in English but also translated into German for the magazine Perlen Poesie. Nothing in Spanish yet!



Where do you work on your beading designs – do you have a dedicated workspace?

I have a couple of areas that are dedicated to beads: one room is for my beading and designing and the other one is for bead storage, plus library. I also have converted our garage to a studio but I mainly use that in the summer months. I do spread from time to time, monopolizing the dining room but I am lucky to have a very supportive husband who encourages me to continue beading and doesn't complain too much!

Do you always work by yourself or have you collaborated with other artists?

When I travel to the Tucson Bead & Gem Show, I collaborate with my dear friend and world-famous wire expert designer Dale Armstrong and we present classes and demonstrations. This is a huge week-long show that has proven to be a great experience for me. I have learnt such a lot through attending and it has energised me to continue with my beading travels and adventures. I also regularly attend the Bead and Button Show in Milwaukee and the Beaders Best Show in Hamburg, the Kiev fair and The Creativa in Dortmund.

What are you working on at the moment?

I am working on various projects and competition pieces for next year. One of my ambitions was to design new shapes of beads and thanks to the collaboration with ALL-BEADS CZ, my dream has come true. At the moment there are two designs (QUAD bead and ONE bead) that were launched in February at

Above: 'Vintage Glamour Necklace' which won first prize at the Beader's Best competition in 2013.

Above right: Olympic Glory necklace is a wonderful example of Patty's trademark bib-style bead-embroidered necklaces

the world-renowned TUCSON GEM & BEAD SHOW in America. We are excited about them and hopefully there will be more new designs to come. These new shapes have been deliberately created with a larger hole so they can be used for multiple techniques with a range of different materials such as sou-tache, macrame, kumihimo, thin leather cord, crochet, knitting, embroidery, chain maille and seed beading.

What have been your biggest achievements in the beading world?

Firstly, last year I was part of the Starman TrendSetters designers team. Secondly, I have exhibited my work here in Nottingham with the talented designers of The Living Threads Textiles Group in 2013 and I will be exhibiting again with them in 2015. Thirdly, I had an amazing time visiting the PUSS Bead event held in October in Stockholm, Sweden. I made some fantastic friends and had so much fun with the Swedish ladies! And last I have participated twice in the Battle of the BeadSmith in 2013 and 2014.

Patty, you've already achieved such a huge amount, so do you have any new goals for your beading?

One of my dreams is to visit and teach in Japan. I would like to go to the factories in Japan and see the process of how they make those marvellous seed

beads. I want to visit their bead museums and to get to know all the people involved in the process. I'm also excited about the possibility of my own designs being made, hopefully in the Czech Republic. I am delighted with the way my Beading Clinic Group has grown to be noticed and recognised as a special, friendly, encouraging place to bead, not only here in the U.K, but also overseas. It would be a joy and so rewarding to be able to have more international tutors from outside Europe to come and visit us. That would be a thrilling experience for everyone involved.

What have been your biggest personal challenges and accomplishments?

A major challenge and accomplishment was leaving Colombia and starting a new life in England and studying a second language, which led me to beading. Beading for me is a passion. I find it fascinating, rewarding and addictive!! I think that probably my biggest challenge was to start my own business and a retail shop. Although I have now closed the retail part of it, I continue to sell my beads at bead fairs, shows and beading groups and eventually plan to go on-line full time. My desire is to continue learning and developing my skills as a beader and designer of bead pieces.

And finally, do you have any advice for other bead-ers?

Beading for me has been fantastic, not only professionally, but has given me the opportunity to make friends around the world. I have travelled to places I never thought I would, I have had challenges and lots of discoveries, I have learnt a lot in my creative journey and all these things have given me the chance to appreciate this art and also meet some wonderful talented people. I have always said that the art of beading can cross the barriers of languages, cultures and nationalities.

That is definitely something with which I agree. Thank you so much Patty for sharing your story with us – we wish you every success with your plans and look forward to those new bead designs!

SEEMORE

Website: www.beadbybead.co.uk

A Czech adventure

Last year, Eileen Harle was lucky enough to go on the trip of a lifetime to visit some beading factories in the Czech Republic. She has been kind enough to share her adventures with us.

2014 was a great year for me; new partner and travels to Germany, Hungary, Scotland, Russia and Prague. So many places, but for me, number one was Prague, not because of the Christmas market and lovely buildings, but because I was to have a private bead tour organised by Blanka Lukes, owner of Prague Private Guides.

When Blanka collected us from our hotel at 8am, I knew I was going to have a great time. Not only was she to be our driver and guide, but is also a beader, creator of The Prague Angel, sold in many shops.

After about an hour's driving (and bead talk), through the Czech countryside we arrived at a small factory in Pencin. Beads have been made in the Czech Republic since the 1700s or earlier, mainly on small farms with premises for bead making. Usually one half of the family would work the farm, the other making beads. We were taken to the shop to meet the owner, who then gave us a very comprehensive tour of the factory, explaining the operations in

great detail. He was used to doing this as many Czech schools visit as part of Their education in understanding their heritage. Some of the processes were still being done manually, but others were fully automated. Then we were taken to the warehouse where I could purchase beads in wholesale packs. It was a treasure house, so much choice! Fortunately Blanka reminded me that we had three more places to visit!!

From there we drove to Jablonic to visit the Starman Warehouse. This was a highlight of the tour. To see thousands of beads, so many shapes and colours and to be able to buy all that I wished. The staff there were very helpful - the only downside was that it was so difficult to select what to buy: I was spoilt for choice. Also I did not have unlimited funds, more's the pity!

Next was lunch, which was in a small restaurant serving local Czech food and excellent Czech wine. Over lunch we were able to learn more about Czech history and culture from Blanka. As she had spent many years in the USA before



returning home to set up her own tour company, there was no language difficulty. She speaks four languages.

Onto another large retail outlet selling tools and findings as well as beads. Also books mainly in English (more spending!). By this time it was getting dark and even my enthusiasm was beginning to wane. We visited one more beautiful shop, then back to the hotel, arriving at 7pm. I was tired, but my day had far exceeded my expectations. Not only had I visited many places not normally on the tourist track, but had spent the day with a delightful and knowledgeable person - my new beading buddy, Blanka. To her I send my thanks for a great experience. I also had some wonderful beads to play around with!!

I would recommend this tour to serious beaders, but a word of warning--Know what you want to buy, keep to your budget and do not get carried away! Glass beads are heavy: my suitcase weighed 13 kilos on the outward flight but 23 kilos on return."

If you are interested in finding out more about the tour and perhaps in enjoying one of your own, please visit Blanka's website www.PraguePG.com.

*This was a highlight of the tour.
To see thousands of beads, so many
shapes and colours and to be able
to buy all that I wished.*



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Step 1: Begin by making the central square. Cut an arm-span of thread. Pick up 4 (A) and tie them into a circle, leaving a short tail that you can stitch in at the end. See figure 1.

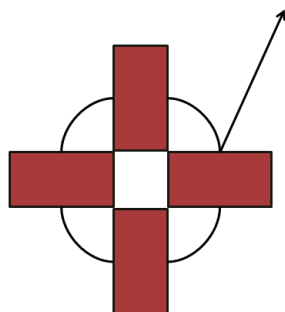


Figure 1.

Step 2: Working in Peyote stitch, add 1 (A) between each of the beads in the circle and step up at the end of the row (total 4 (A) beads). See figure 2.

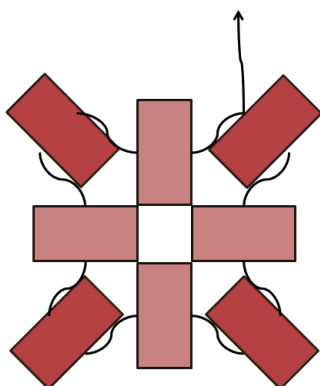


Figure 2.

Step 3: Pick up 3 (A) and pass through the next bead from your previous row. Repeat this sequence three more times to finish the row. At the end of the row, step up through the first bead in your first group of three (total 12 (A) beads). See figure 3.

Figure 3

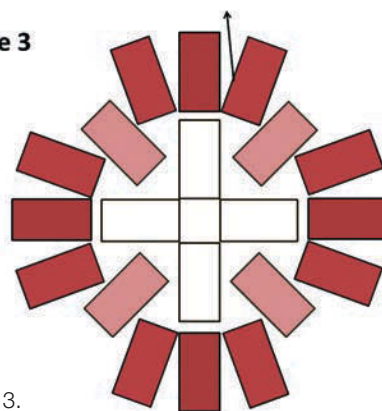
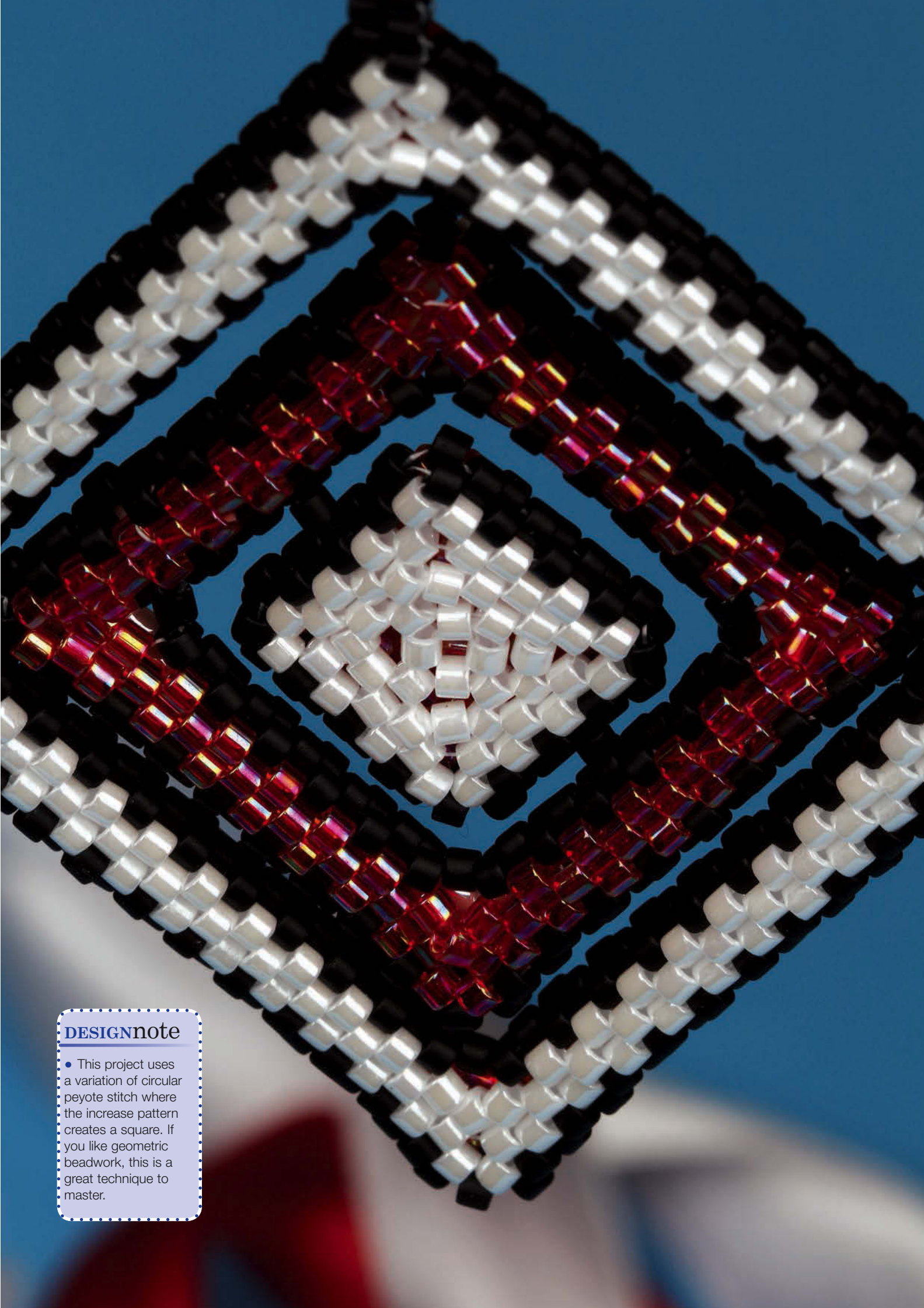


Figure 3.

Step 4: This is the second row in the square increase cycle. Pick up 2 (A) and pass through the third bead in your group of three. Pick up 1 (A) and pass through the first bead in the next group of three. Repeat this sequence all the way around the row, so you will have added a pair of beads in each corner and a single bead along each side. At the end of the row, step up through the first bead in your first pair of beads (total 12 (A) beads). See figure 4.





DESIGNnote

- This project uses a variation of circular peyote stitch where the increase pattern creates a square. If you like geometric beadwork, this is a great technique to master.

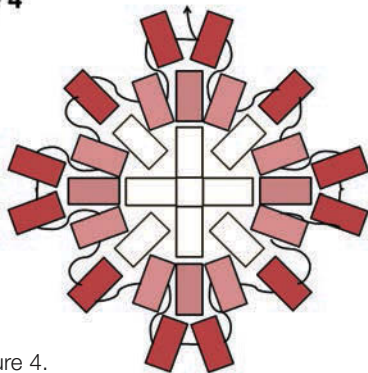


Figure 4.

Step 5: This is the third row in the square increase cycle. Pick up 2 (A) and pass through the second bead in your corner pair. Add a single (A) in each of the two spaces along the side. Repeat this sequence three more times to complete the row, then step up to exit from the first bead in your first pair (total 16 (A) beads). See figure 5.

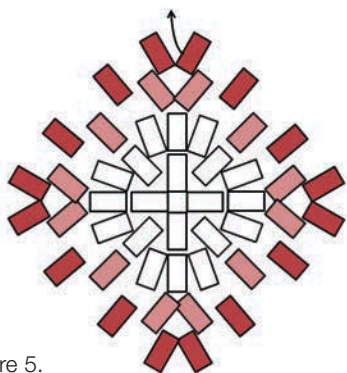


Figure 5.

Step 6: Stitch two rows using the (B) beads. These are the fourth and fifth rows in the square increase cycle. They are both straight rows, so you will add a single bead in every space along the side and also a single bead in the corners. Remember to step up at the end of each row (total 16 (B) beads per row). See figure 6.

Figure 6

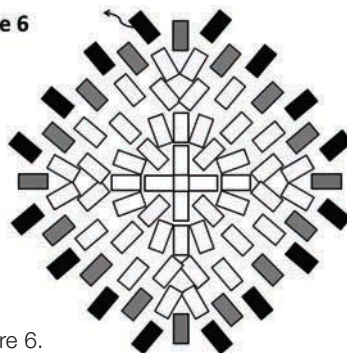


Figure 6.

Step 7: Finish off your threads and put this first square to one side. Repeat steps 1-5 using the (C) beads. Then repeat the first row in step 6. Instead of stitching a second row, zip up this new square to the final row in your first square. Leave the working thread and put this piece to one side. See figure 7.

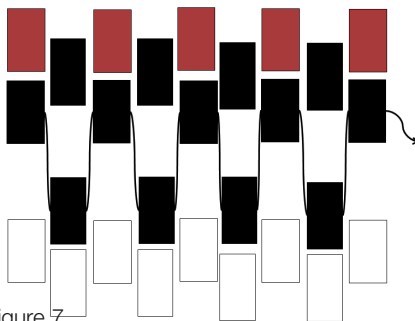


Figure 7.

Step 8: Work with an arm-span of thread, but start your first row about a third of the way along the thread, so you have a long tail that you can come back to use later on. Pick up 48 (B) and pass through all the beads again to form a circle. Stitch one row of tubular peyote using the (B) beads and remembering to step up at the end of the row. You should use 24 (B) beads.

Step 9: Add one (A) in each of the first five spaces. Add 3 (A) in the sixth space, so you are creating a corner and starting the first row of your square increase cycle. Repeat this three times and step up at the end of the row. The thread path is illustrated in figure 8, although the bead count along the sides of the square is only indicative. This row will use 32 (A) beads.

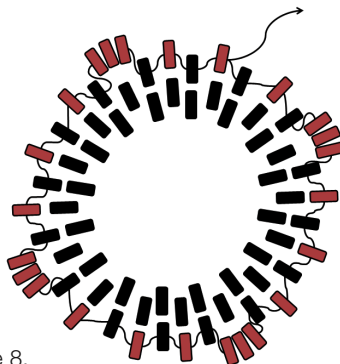


Figure 8.

TOptip

- Keep your tension nice and even – you want the beads to slot into place firmly, but if your tension is too tight, you will struggle to zip up the edges of your squares and finish off threads.
- Make sure you understand how the increase pattern works, so you line up the corners of each side of your square correctly.
- When you join the shapes to create the pendant, make sure you follow the instructions carefully, otherwise you will constrict the movement of the parts.

Step 9: Stitch two more rows using the (A) beads and following the square shape increase pattern, so in both rows you will add a pair of beads in each corner, just as you did in steps four and five. The first row will contain 32 (A) beads, the second row will contain 36 (A) beads.

Step 10: Stitch two rows using the (B) beads – each row will contain 36 (B), so there are no increases. Refer back to step six if you need a reminder of how this thread path works. Unthread your needle from the working thread and thread it onto the tail thread.

Step 11: Repeat steps 8-10, but use the (C) beads instead of the (A). When you add the three beads in the first row, you should make sure they are positioned opposite your existing corners – see figure 9. When you reach step 10, just stitch one new row using the (B) beads, then zip this row up to the final row from your first side. Leave the working thread and put this square to one side.

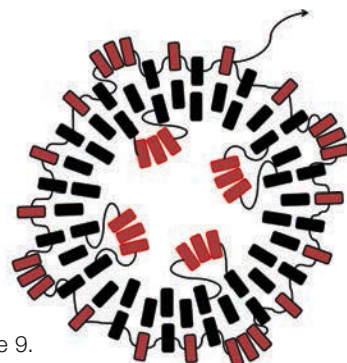
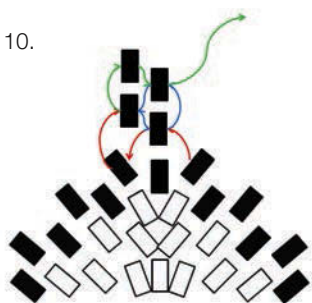


Figure 9.

Step 12: Repeat steps 8-11 to make the outer square for your pendant, but this should start with 88 beads to form the first circle. When you add the three corner beads, these should go in every 11th space. When you have finished zipping up the final rows, weave your thread through to exit from a bead in the central row of (B) beads, right by a corner.

Step 13: You are now going to use Peyote stitch to make the loop for hanging the pendant. Pick up 1 (B) and pass through the next (B) from the same row on your square. *Pick up 1 (B) and pass through the bead you last added. Repeat from * seventeen more times, so you will end up with a string of 19 (B) beads. Zip the last bead back into the corner of your square to create the loop. See figure 10.

Figure 10.



Step 14: Join the central square into the middle of your medium sized square. This is where you create the allowance for movement, so take care to follow the thread path described very carefully.

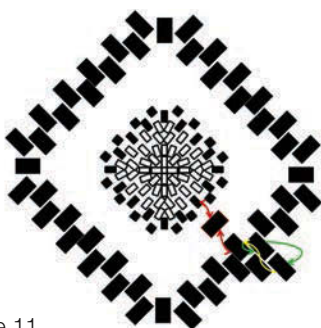
Use the working thread from your small square and weave through to exit from a bead in the outer row, halfway along the square. Pick up 1 (B) and pass into a bead in the innermost row of your medium square, again halfway along one side of the square. Now weave through the beads, so you work around and come back out of the same bead in this square, from the same side of the bead, ready to go back through your

COLOURwise

- Choose colour schemes that are bold, subtle or whatever you feel like. Once you have mastered the techniques you can play around with different colouring, perhaps using more than just the two (red and white) contrast colours.

linking (B) bead and back into the little square at the same point. It is really important that you keep a single thread passing back and forth through the linking bead to allow your pendant to turn. Figure 11 suggests a thread path, so the red lines show where the thread must enter and exit the squares at the same point. Follow the green thread, then yellow thread to turnaround in the outer square. If you can come up with your own thread path to achieve the same effect, this is fine.

Figure 11.

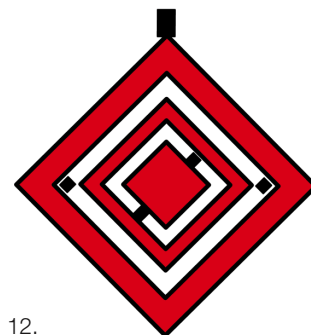


Step 15: Link the opposite side of your little square to the opposite side of the medium square using the same technique, then finish off any threads that are left on your little square.

Step 16: Use the working thread from your medium square and weave

through to exit from a corner in this square. Use the same linking technique to link the corner of your medium square to the corner of your large square – you should use a corner that is next to the pendant loop. Link the opposite corner of your medium and large squares, then finish off all your threads and your pendant is ready to wear. See figure 12.

Figure 12.



"Inspiration"

- The theme of 'movement' has inspired me to create some jewellery that can be moved around to match different coloured outfits. The pendant uses the clean, bold colours and shapes of the Art Deco style. It incorporates a series of interlocking squares that are double sided so you can flip them over to create different designs and colour combinations. These run from all red and black / all white and black to a central white in red outer (and vice versa) or other combinations of red and white.

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Designed by
Julie Ashford



Approximate height
22cm plus base.



woodland

EARRING TREE

BEADstore

- 15m of 0.5mm chartreuse coloured soft-tempered wire
- 20m of 0.4mm silver-plated soft-tempered wire
- 75cm of 0.5mm champagne coloured soft-tempered wire
- 2g of chalk pink size 8/0 seed beads (A)
- 1g of DB215 opaque turquoise lustre Delica (B)
- 0.1g of silver lined orange size 15/0 seed beads (C)
- 0.1g of transparent tangerine AB size 15/0 seed beads (D)
- Two chalk black size 15/0 seed beads (E)
- A large flat pebble or stone for the base – minimum 10x10cm
- Optional – felt pads for underneath of stone base

Wrap, twist and wind a wonderful woodland inspired stand for your favourite earrings.

The earring stand is made in five stages – first the basic skeleton of the tree is made in green wire, the silver wire is then bound over the green to strengthen and create more texture. The nest is added and the bird made using brick stitch. Finally the tree is glued to the stone base.

Step 1 - The skeleton:

Cut 1m of green wire. Pinch a 15mm loop at the centre of the wire. Make one complete twist at the base of the loop to secure. Make an identical loop alongside the first and twist as before. Lay the two sides of the wire together and twist for 25mm. See figure 1.

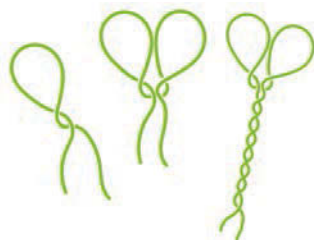


Figure 1.

Step 2: Repeat step 1 with a second 1m length of green wire making a 20mm twist

below the two loops. Bring the two prepared branches together at the base of the twists and twist for a further 20mm to make a thicker branch. See figure 2.



Figure 2.

Step 3: Repeat step 1 with a new 1m length of green wire. Bring this branch to the base of the step 2 branch and twist together for 25mm – make sure this twist rotates in the same direction as the previous section. See figure 3.



Figure 3.

Step 4: Select one wire from the bundle of six ends. Make a 15mm loop as before, 25mm from the base of the thick twist. Repeat to make a second loop. Twist the two sides of this wire



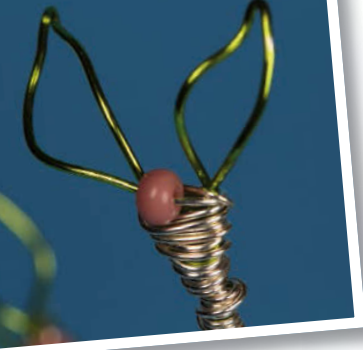
Figure 4.

*Early morning walks
in springtime woods
filled with the joyous
sound of bird song*



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together to return back to the base of the thick branch. See figure 4. Twist all six wires together to make 35mm of thick branch and set aside.

Step 5: Cutting the required wire lengths repeat steps 1 and 2. Make a third side branch using the technique in step 4 and finish with 25mm of thick branch twist. See figure 5.



Figure 5.



Figure 6.

Step 6: Bring the two branches from steps 4 and 5 together at the base of the twisted sections and twist together for 15mm. Set aside. See figure 6. Repeat steps 1-5 to make a second identical branch set and put to one side.

Step 7: Repeat steps 1 to 4 extending the thick twist below the last side branch to 80mm. Repeat step 5 and attach these last two sections together with a 15mm twist as before. You will now have three completed branch sections – one long and two slightly shorter. See figure 7.

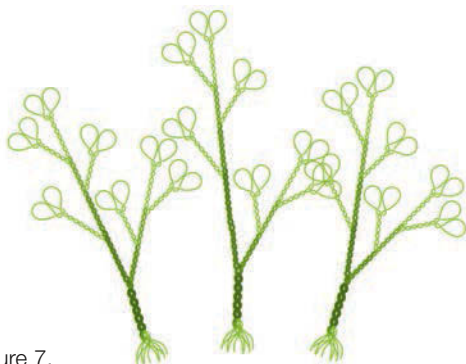


Figure 7.

TOptip

- Keep the wire clean and bright with a gentle swish in a bowl of mild soapy water. Let it dry completely in a warm place and gently rub with a silver polishing cloth.

Step 8 - Make the trunk:

Twist the longer branch and one shorter branch together for 10mm then introduce the third (short) branch. Twist together for 70mm. Fan out the wires at the base and separate into 10 sets of 3 wires each. Twist each set of 3 wires for 60mm to start the roots. See figure 8.

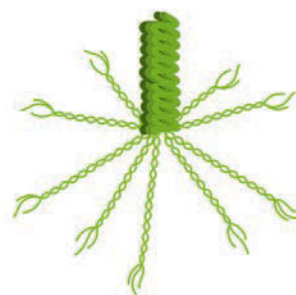


Figure 8.

Step 9: Working with one root at a time fold the 60mm twist in half and twist back to the base of the trunk leaving a 5mm loop at the end. Wrap the three wire ends up the trunk to the base of the first fork. See figure 9.



Figure 9.

Step 10: Select a branch and continue to wrap separating the root wires to travel up to the tips of three of the side branches – this will strengthen the structure. Trim any excess wire neatly and repeat with all the remaining roots to strengthen the whole structure. See figure 10.

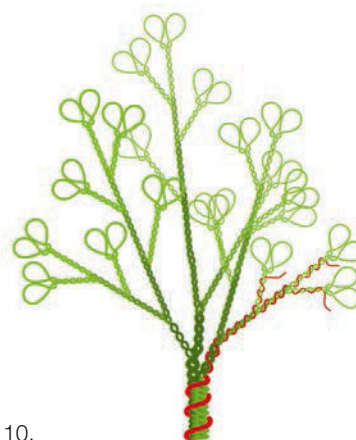


Figure 10.

Step 11: The Silver Binding – Cut 40cm of silver wire and lay the start of the wire along the second side branch from the top of the tree. Begin the binding at the base of the green loops. Make three wraps and add 1 (A) bead.

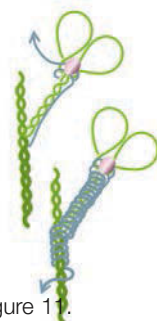
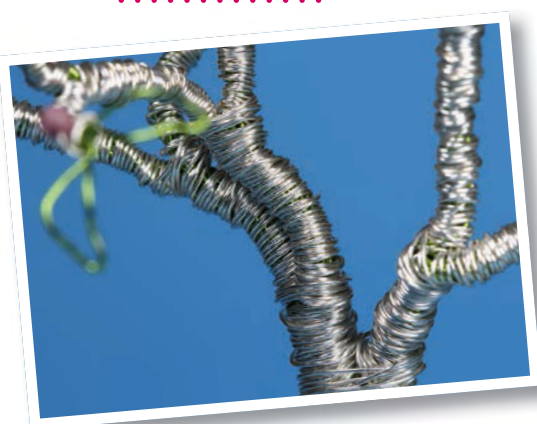


Figure 11.



Now bind back neatly over the green wire of the branch. At the junction continue to bind over the main stem until the wire runs out. See figure 11.

Step 12:

Repeat step 11 on all but the top (first) side branch on each main stem. For each of the remaining 6 top branches cut 2m of silver wire. Start as in step 11 to cover the branch itself, then work neatly down over the main branch twist to cover all of the raw ends from the other side branches. Finish with all six of these wires to the top of the trunk. See figure 12.



Figure 12.

Step 13:

Wrap all six wires down the trunk at the same time to completely cover the green wire. Tuck in any shorter ends and bind over with the remaining wires. Trim and tuck any remaining lengths to the underside of the trunk.

Step 14:

Using flat pliers pinch the tips of the green loops together to form the required leaf shape. Arrange the branches and select a forked position for the nest. See figure 13.

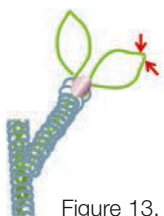


Figure 13.

Step 15 - The Nest:

Scrunch the first 50cm of the champagne wire to introduce lots of little dinks and unevenness (as a nest is not made from smooth twigs). Gently wrap the scrunched wire 6-7 times around the blunt end of a pencil. Use the remaining length to secure the bindings into a nest shape and attach to the tree. See figure 14.



Figure 14.

Step 16 - The Bird:

Using 1m of single thread, work in brick stitch to make the bird pattern shown in figure 15. Add 1 (E) to either side of the head for eyes. Add a 2 (C) bead stick from the base of the starred bead to form the lower beak.



COLOURwise

- Make the tree in black to dangle your collection of silver earrings.

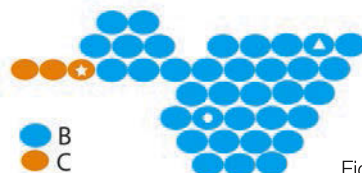


Figure 15.

Step 17: Reposition the needle to emerge upwards from the spot bead. Thread on 7(D). Pass the needle back down the sixth (D) and thread on 6(D). Pass the needle through the first 4(D) to make the wing. Secure the wing tip to the triangle bead and repeat to make an identical wing on the reverse. See figure 16.

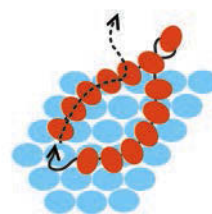


Figure 16.

Step 18: Use the two thread ends to secure the bird into the base of the nest. Secure the knots with a dab of glue and trim.

Step 19: Mould the roots to fit the top of your base. Following the manufacturers guidelines, fix into place with the epoxy resin – use a large patch below the trunk and a small dab under each root loop. Tape and weight the roots in place until completely dry.

TOOLbox

- A reel of turquoise size D beading thread
- A pair of scissors
- Flat-nosed pliers
- Wire cutters
- Epoxy resin glue
- Sticky tape

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DESIGNnote

- For non-beadweavers substitute the bird with a bird-shaped bead or button or perhaps a clutch of turquoise egg-shaped beads.

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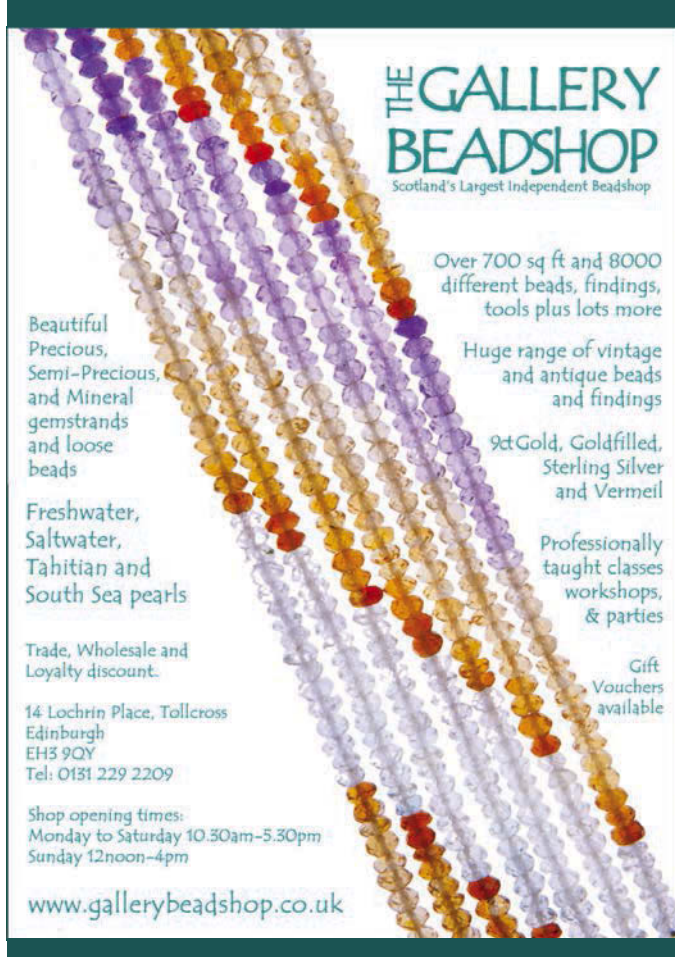
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designcorner

USING MOVEMENT IN DESIGN



For this issue we have a special design corner, looking at the basic concept of ‘movement’ in design, with advice from expert, Margie Deeb

Margie Deeb’s new book, ‘The Beader’s Guide to Jewelry Design’ offers expert advice on all the different elements of design that go into creating stunning beadwork. This issue of *Bead and Jewellery* magazine has been themed along the ideas of movement, so it seemed appropriate to look at this theme from a designer’s perspective. The book publishers have been kind enough to allow us to

reproduce a section of Margie’s excellent chapter on the subject. You can find out what ‘movement’ means in design and see a few practical examples to help you understand the principles Margie talks about.

“Movement makes art come alive. We know physical movement well, the kind that occurs when beaded fringe sways or metal charms shimmy. Physical movement is obvious.

There is, however, another kind of movement—one less tangible, a movement that doesn’t physically move. We

sense this intangible movement more often than we see it.

Intangible movement occurs when a long, arcing line draws your eye from one end to the other. It engages you in its activity.

It is the movement—physical or intangible—in jewellery that initially calls to and captures the viewer: the sparkle of a reflective facet, the sinuous curve of an element, the beat-like percussion of a repetitive pattern.

Jewellery demands movement. If you can’t incorporate physical movement into a piece, then the intangible form must be present. Without movement, a piece is static and, most likely, boring.

When you consciously develop intangible movement in your work, as Laurie Danch has, you orchestrate the entire piece: how it is both seen and experienced. And you naturally unify the piece.”

When she talks about each concept of design, Margie has teamed up with fellow beader, Leslie Frumin to use actual examples of jewellery to explain her points. To illustrate the concept of movement, Margie used a design by Leslie, called ‘Putting on the Ritz’, chosen for its simplicity and elegance.

“Understand that little to no movement is not negative. Sometimes this may be exactly what you want: quiet understatement. In a monochromatic palette, *Putting On the Ritz* delivers this restrained sophistication (figure 1). In



Left: Laurie Danch’s, ‘Red Ribbon Collar’ exemplifies the use of intangible movement.



Figure 1.



Figure 2.



Figure 3.

figure 2 Leslie emphasised the diagonal repetition, each peach row guiding your eye to the peach drop. Movement loops around the foundation of the pearls and circles fluidly around the neck. The subtle “stripes” make it a hint more casual.

In figure 3 we emphasized the inverted triangular repetition, with each copper-hued V pointing to a copper-hued drop. A third colour entices your eye to hop about, seeking the pale accents. Livelier, less graceful movement creates a more playful piece.

Movement differs in each of these versions. How much and the kind of movement you want to create is your choice. You’ll do your best when the choice is carefully planned.”

Over to you – you can use the projects in this magazine to think

about how movement has been used in the design. Is it tangible or intangible movement and how does it add to your enjoyment of the design?

Look for intangible, visual movement everywhere: jewellery, photos, the design of magazine spreads, the composition you see as you look out of your window.

What creates the movement...

- the direction of line or shape?
- pattern (geometric or organic or a combination)?
- texture?
- colour (placement or actual hues)?

What kind of rhythm, if any, is present?

Step back and look at jewellery you have designed from a distance.

- What kind of movement does the overall piece present?
- What kind of rhythm, if any, do you sense?

Design a piece of jewellery that features movement.

- What kind of movement will you focus on first—direction? Pattern? Texture? Colour?
- Will you use more than one kind of movement?
- Do you want the viewer to move steadily on a path to a fulfilling conclusion? Or amble in sinuous curves throughout the entire design?
- How can you employ pattern or texture to reach those ends?
- What kind of rhythm do you want viewers to feel when they see this?



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Designed by
Nealay Patel



crystal flower NECKLACE

Combine jump rings and Czech glass rings to create this delicate floral necklace, perfect for Spring.

BEADstore

- 5g size 8/0 seed beads in metallic purple (A)
- 1 x 10mm round bead in amethyst (B)
- 32 x 8mm round beads in amethyst (C)
- 2 x 6 mm round beads, amethyst (D)
- 15 x 6mm bicone crystals in amethyst (E)
- 15 x 4mm bicone crystals, amethyst (E)
- 15 x 6mm bicone crystals in light amethyst (E)
- 15 x 4mm bicone crystals in light amethyst (E)
- 25 x 6mm faceted rondelle beads in amethyst (F)
- 1 toggle clasp
- 10 x 3mm jump rings, gunmetal, 22 ga
- 4 x 10mm jump rings, gunmetal, 22 ga
- 2 x 13mm jump rings, gunmetal
- 1 x 16mm jump rings, gunmetal
- 10 x 2mm crimp tubes, gunmetal
- 5 x 2" (5 cm) eye pins, gunmetal
- 2 ft. (60cm) beading wire, .014, silver color
- 10 ft. (3m) beading wire, .019, citrine

Step 1: Pick up 1 (C) with the eye pin and then create a simple loop close to the bead. As you create the loop, make sure it faces the same direction as the existing eye on the bottom of your pin.

Step 2: Open one of your 13mm jump rings. Thread one end of the eye pin (created in step 1) onto the jump ring and then thread 5 (A) onto the ring as shown in figure 1. Thread the jump ring through the other end of the eye pin, then add 5 (A). Close the jump ring as tightly as possible. Position the jump ring seam so that it is tucked inside a bead.



Figure 1.

Step 3: Cut 48" (1.23m) of citrine beading wire and thread through 2 (A) beads, leaving a

2" (5 cm) tail. Pick up any (E) bead and pass through the 2 (A) beads again to form a loop. See figure 2. Adjust the loop so that it is about 10mm in diameter.



Figure 2.

Step 4: Working on the same (A) beads, use the same technique to create another loop – don't forget to add an (E) bead of your choice before you complete the loop. Adjust this loop to be twice the size of the previous loop. This completes your first petal.

Step 5: Keep repeating steps 3 and 4 until you have added five petals around your central bead. When you have finished your

TOOLbox

- Bead stoppers or flat nose alligator clip
- Chain nose pliers
- Flush cutters
- Scissors
- Magical universal crimp pliers
- Round nose pliers

SUPPLYshop

- Beads and supplies may be found at fusionbeads.com and softflexcompany.com

time&money

This design may be completed in an afternoon. Approximate cost is £25 for the necklace.



SEEMORE
nealaypatel.com



final loop, pass through the first (A) bead, so you should find your tail wire and working wire are exiting from the opposite sides of the same (A) bead. Pick up a crystal bead and a 2mm crimp tube. Pass the tail wire through the crimp tube so that the wires cross each other inside the crimp. Use the magical universal crimpers by pressing the tube once into the notch, then turn the crimp on its side and press again to form a round crimp as shown in figure 3. Trim the excess wire.



Figure 3.

Step 6: Follow steps 1-5 to create four more flowers. One flower should use a (C) bead for the centre and a 13mm jump ring, as you did for the first flower. Your second and third flowers should each use (D) beads for the centre and 10mm jump rings. The last flower should use the (B) bead for the centre and the 16mm jump ring.

Step 7: Attach the flowers together with the 3 mm jump rings. The largest flower should sit in the middle with the two middle-sized flowers attached on either side and the smaller flowers at the ends.

Step 8: Cut 12" (31 cm) silver colour beading wire and crimp one end to a 3 mm jump ring. String a pattern of 1 (F) and 3 (C) to the desired length to form one half of the necklace. Crimp the end to a 3mm jump ring. Attach a clasp to one end of this strand and the smallest flower to the other end. Repeat to make the other side of the necklace.

TOptip

- I used Swarovski crystals, but these can be substituted with glass crystal beads to save on costs.





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Designed by
**Hortense E.
Thompson**



geometric tetrahedron BRACELET

This bracelet is a series of triangular pyramids with an amazing flexing capability.

Step 1: On a comfortable length of thread, string 1(A), 1(B), 2(A), 1 (D), 1(A), 1 (D), 1(A). Pass through 1(A), 1(B), 1(A) to form a circle and pull up tight. See figure 1.



Figure 1.

Step 2: Start this step with your thread exiting from the seed bead. Pick up 1(A), 1(D), 1(A), 1(D), 1(A). Pass back through the first seed bead, 1(B) and the next seed bead. Pass further through one seed bead and exit through the second (D) added in the previous step. See figure 2.

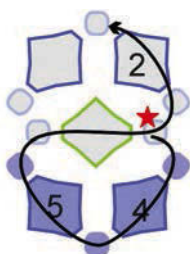


Figure 2.

Step 3: Use your fingers to manoeuvre the beads into place so that 4 coloured crystals appear to be sitting on top of the chrysolite bead as shown in figure 3. Turn the piece so that the hole in the chrysolite bead faces you.



Figure 3.

Step 4: Pick up 2(A), 1(C), 2(A). Pass into the crystal to the left of the starting bead in this step. Pick up 1(A) and pass into the starting crystal. Pass further on through the 2(A), 1(C) and 1(A) added in this step. See figure 4.



Figure 4.

BEADstore

- Crystal silver lined 11/0 seed beads (A)
- 9x Chrysolite 6mm Crystal Bicones (B)
- 8x Crystal Transparent 6mm Crystal Bicones (C)
- 8x Crystal Bicones (6mm) each of the following: Rose, Light Azore, Light Sapphire, Alexandrite, Jonquil, Light Rose, Violet, Peridot (D)
- 2 split-rings
- Toggle clasp

TOOLbox

- Beading needle #10
- Fireline Crystal 6lb
- Thread Clippers

SUPPLYshop

- The Bead Shop, Nottingham:
www.mailorder-beads.co.uk/

time&money

Make in under 2 hours and for under £10



DESIGNnote

- The red star indicates the starting point for the step.
- The grey beads represent beads that are already woven.
- The chrysolite crystals form the separator between the different coloured crystals.
- The transparent crystals are placed in the middle of a group of 8 coloured crystals. Use a single colour set of (D) beads for each new crystal cluster.

TOptip

- When you are working with crystals, it is always best to use Fireline as this is less likely to be cut by the crystal edges.
- Take time to orient yourself as you work each step – this is a three-dimensional project, so it can feel a little confusing at first.

COLOURwise

- This also works using a single colour of beads, like the seed beads and 6mm Aqua pyramids (7080) from Gutermann.

Step 5: Check your beads - the transparent crystal should be perpendicular to the chrysolite crystal as shown in figure 5.

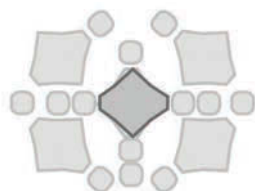


Figure 5.

Step 6: Turn the piece so that the other two coloured crystals are facing you. Pick up 1(A), pass down through one of the crystals. Pick up 1(A), pass up through the next crystal. Pick up 1(A), pass through 1(A), 1(C), 1(A). See figure 6.

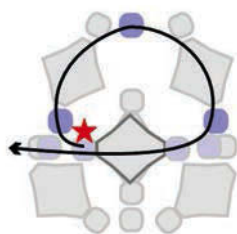


Figure 6.

Step 7: Pick up 1(A), 1(D), 1(A), 1(D), 1(A). Pass through 1(A), 1(C), 1(A) to form a circle. Pull tight. See figure 7.



Figure 7.

Step 8: Pick up 1(A), 1(D), 1(A), 1(D), 1(A). Pass through 1(A), 1(C), 1(A) to form another circle. Pull tight. Pass further through the seed bead and first crystal added in the previous step. See figure 8.



Figure 8.

Step 9: Use your fingers to manoeuvre the beads into place so that the coloured crystals appear to be sitting on top of the transparent crystal bead as shown in figure 3. Turn the piece so that the hole in the transparent bead faces you.

Step 10: Pick up 2(A), 1(B), 2(A). Sew into the crystal to the left of the starting bead in this step. Pick up 1(A) and sew into the starting crystal. Pass further on through the 2(A), 1(B) and 1(A) added in this step. The chrysolite bead should be perpendicular to the transparent bead. See figure 9.

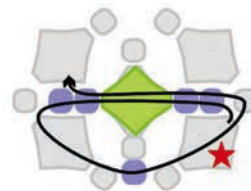


Figure 9.

Step 11: Pick up 1(A), 1(B), 1(A), 1(B), 1(A). Pass through 1(A), 1(B), 1(A) to form a circle. Pull tight. See figure 10.



Figure 10.

Step 12: Repeat steps 2-11 until the bracelet is the desired length. Allow about an inch for the clasp.

Step 13: At one end of the bracelet, pick up 10(A) and a split ring. Pass back through 1(A), 1(B), 1(A) to form a circle. Pass once more through the beads. See figure 11.

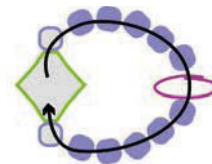


Figure 11.

Step 14: Pick up 10(A), pass through the split-ring and the starting beads. Pass once more through all the beads. See figure 12.

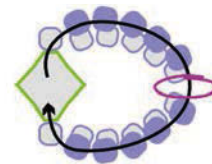


Figure 12.

Step 15: Weave the remaining thread into the bracelet. Tie ends off and trim.

Step 16: Repeat steps 13-15 at the other end of the bracelet, then add your clasp onto the split rings to complete the bracelet.



BEADnerd

- The Museum of Mathematics website has a downloadable paper model for constructing a tumbling tetrahedra.



"Inspiration"

- After making a paper model of the tumbling tetrahedra I decided to make a beaded model. After several attempts the version with which I am most satisfied is the one I share with you.

SEEMORE

Website: www.beadybeadz.com



Designed by
Allison Hoffmann



BEADstore

- 40- 5mm Blackberry Swarovski Elements Crystal Pearl Bead
- 28 - 4mm Jet Nut 2X Swarovski Elements Crystal Bicone Bead
- 1 - 18.5x15.5mm Natural Brass Flying West Bird Link by Vintaj
- 1 - 18x15.5mm Natural Brass Flying East Bird Link by Vintaj
- 10.5 inches - 2.5mm Natural Brass Fancy Oval Chain by Vintaj
- 21 inches - 3mm Natural Brass Flat Cable Chain by Vintaj
- 10.5 inches - 2mm Natural Brass Flat Oval Link Cable Chain by Vintaj
- 1 - 21x9mm Natural Brass Swirl Hook and Eye Clasp Set by Vintaj
- 2 - 4mm Natural Brass 21 Gauge Open Jump Ring by Vintaj
- 2 - 10mm Natural Brass 16 Gauge Open Jump Ring by Vintaj
- 2 - 1.5 inch 22 gauge Natural Brass Eye Pin by Vintaj
- 4 - 2mm Natural Brass Tube Crimp Bead by Vintaj
- 4 - 3.2mm Natural Brass Crimp Cover by Vintaj
- 2 feet - Clear Soft Flex Wire .014 diameter
- Crystal Fireline

come fly WITH ME

Use your bead-weaving skills to make a couple of beaded beads, then string them with this gorgeous combination of different elements.

Step 1: Start by using twelve of your 4mm crystal beads to make a RAW beaded bead. Cut about 2' of thread and string 4 crystals. Pass through all four beads again so that they are pulled into a circle. You should find that your working thread and your tail thread are currently sitting between the same two beads, so knot these two threads together to hold the first unit firmly in place, leaving a tail thread that is just long enough to stitch in at the end. Continue passing your working thread through two more beads. See figure 1.

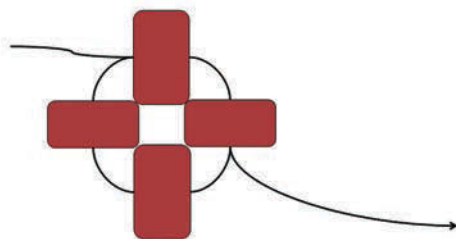


Figure 1.

Step 2: Pick up 3 crystals and pass through the bead from which you started (this will be the bead on the side of unit 1), but make sure you pass into the bead from the opposite side that you exited it. You should now find that the 3 beads you have just added, are forming a new square unit and that your thread path is moving in a circular direction. See figure 2.

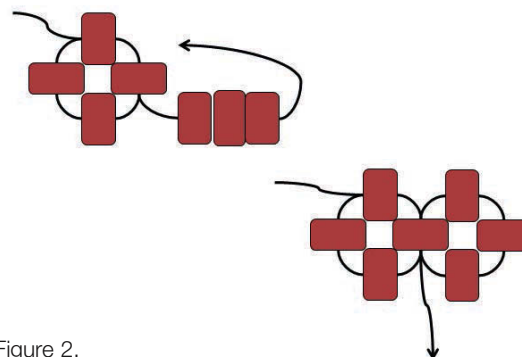


Figure 2.

Step 3: Before you add the next unit, pass through the first two crystals you just added (red thread path in the top diagram in figure 3). This should have taken you to the right hand edge of your row, so when you add the next unit, you will continue growing your strip in a direction that travels from left to right. Pick up 3 crystals and pass through the bead from which you are exiting, then on through the first two beads just added. See figure 3, bottom diagram.

DESIGNnote

- This design was made by Allison to show off the gorgeous supplies available from Fusion Beads.

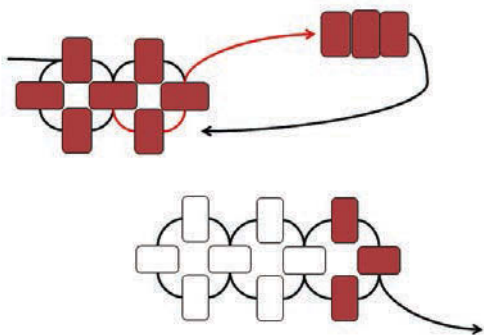


Figure 3.

Step 4: Now fold your three units in half so that the end bead from unit one is sitting next to the end bead from unit three (this is the bead your thread is exiting). See figure 4.

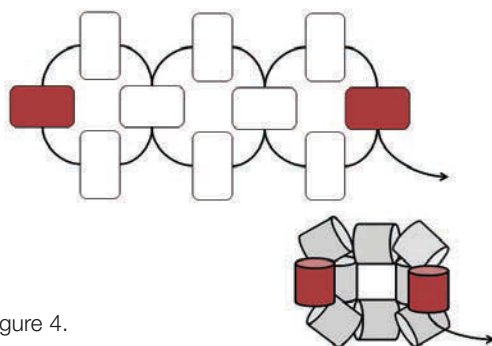


Figure 4.

Step 5: Pick up 1 crystal and pass into the end bead from unit 1. If your thread is exiting from the bottom of the unit 3 bead, then you will pass into the unit 1 bead moving from bottom to top. Pick up 1 crystal and pass into the unit 3 bead, moving from top to bottom. See figure 5.

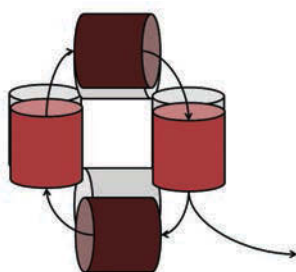


Figure 5.

Step 6: You have now created your bead – it should look like a little cube. Finish it off by reinforcing it. Pass through all four beads on one side of the cube, then rotate it so you can pass through the four beads on the next side. Keep repeating this until you have reinforced all four sides and the top and bottom of your cube. Finish your threads securely.





TOOLbox

- Beading needle
- Chain Nose Pliers
- Round Nose Pliers
- Crimping Pliers
- Cutters

SUPPLYshop

- All beads available from Fusion Beads www.fusionbeads.com



time&money

Make in around
two hours



Step 7: Repeat steps 1-6 to make a second beaded bead, using twelve more 4mm crystals.

Step 8: Cut 1 foot of beading wire, crimp one end of the beading wire to one end of the hook clasp.

Step 9: String 40 5mm pearls onto the beading wire, crimp the other end to one 10mm jump ring.

Step 10: Repeat steps 8-9 for the other side of the necklace.


Step 11: On one eye pin string the following: one 4mm crystal, one beaded bead, one 4mm crystal. Make a loop at the top and connect it to the bottom of the 10mm jump ring from step 9.

Step 12: Repeat step 11 for the other side of the necklace.

Step 13: Connect the bottom eye pin loop from step 11 onto the top loop of the flying east bird link. Connect the bottom eye pin loop from step 12 onto the top loop of the flying west bird link.

Step 14: Using a 4mm jump ring connect the bottom link of the flying east bird link to a 10mm jump ring. Using a 4mm jump ring connect the bottom link of the flying west bird link to a 10mm jump ring.

Step 15: Connect the following chain ends to the 10mm jump ring from step 14: 10.5" - 2.5mm Natural Brass Fancy Oval Chain by Vintaj, 10.5" - 3mm Natural Brass Flat Cable Chain by Vintaj, 10.5" - 2mm Natural Brass Flat Oval Link Cable Chain by Vintaj, 10.5" - 3mm Natural Brass Flat Cable Chain by Vintaj

Step 16: Repeat step 17 to connect the other end of the chain to the second 10mm jump ring from step 14. 

TOptip

- If you really detest bead-weaving, you can skip steps 1-7 and just use two large round beads instead of making your own RAW beaded bead.
- If RAW is still a stitch that eludes you, you can replace the RAW beaded beads with two favourite beaded beads made in a different technique.
- Remember to open and close jump rings by sliding them sideways, not trying to pull the two ends apart.





Designed by
Donna McKean
Smith



macramé cross BRACELET

Riverside Beads have designed this stunning macramé bracelet in pantone spring colours using one of their feature pendants, visit www.riversidebeads.co.uk

Step 1: Cut a length of cord around 12" long. Cut both ends to a fine point and paint with clear nail varnish. Thread on your cross and 1 pearl and 1 crystal on each side of the cross, secure onto your bead board. See figure 1.



Figure 1.

longer pieces of cord under the lazy cord on one side, making sure you have equal amounts of cord either side. Take the right piece of the cord over the top of your lazy cord creating a "D" shape with your cord. See figure 2.



Figure 2.

Step 2: Cut two further pieces of cord each 24" long. Slide the pearl to the bottom of one side of your cord. Put the middle of one of the

Step 3: Take the left piece of cord down over the cord with which you have just created the "D". From the left side, take the

BEADstore

- 0.6mm mint macramé cord - 2mtrs
- 4x 6mm crystals
- 2x 6mm pearls
- 1x pastel cross charm

TOOLbox

- Macramé board
- Scissors
- Hypo cement glue

SUPPLYshop

- Riverside Beads, 50/56 High Street, Market Deeping, Peterborough, PE6 8EB 01778 346810 www.riversidebeads.co.uk e: info@riversidebeads.co.uk

time&money

Make in around 1 hour for approximately £4.



TOPtip

- Tie a knot on the end of the side of your cord you are knotting to remember which side you are on next.



cord under the lazy cord and up through the "D". Pull both sides of the cord to secure the knot. For this first knot only, ensure the two sides of your cord are still equal. See figure 3.

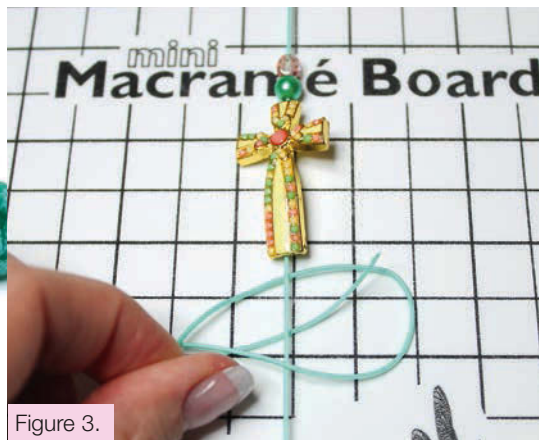


Figure 3.

Step 4: Take the left cord over the top of your lazy cord, creating a backwards "D". Take your right cord down over the cord with which you have made the backwards "D" and, from the right side, take the cord under the lazy cord and up through the "D". Pull both sides of cord to secure the knot. See figure 4.



Figure 4.

Step 5: Slide the pearl up to your knot and repeat the knotting process with the right cord, creating a "D" round your bead, over your lazy cord and take the left piece of cord down over the cord and from the left side under the lazy cord and up through the "D". See figure 5.



Figure 5.

Step 6: Slide the crystal bead into place and knot round the bead, continue to knot approx 1.5". See figure 6.



Figure 6.

Step 7: Repeat steps 2-6 on the other side of the cross.

Step 8: Secure the end of each side with Hypo cement glue or a thread zapper to seal the ends, ensure the glue coats all the cord as it leaves the knot as you will then cut this flush to the cord and the glue is all that will secure it. See figure 7.



Figure 7.

Step 9: To complete the slide fastening at the back, overlap the two ends of cord and secure onto the corner of your board, cut a further piece of cord around 14" long, if you

DESIGNnote

- Around 10" of cord braids about 1" of macramé, depending on your knot tension. Cut the amount of cord needed according to the project you are making.

COLOURwise

- Riverside Beads have macramé cord in more than 10 colours, allowing you to coordinate your cord with our stunning range of new pastel charms.



SEEMORE
www.riversidebeads.co.uk



need a larger back section to make it fit, cut more cord. See figure 8.



Figure 8.

Step 10: Repeat the knotting process over the two pieces of cord, seal the end with glue to secure. See figure 9.

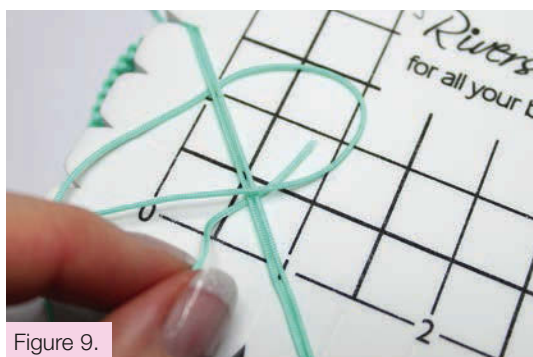


Figure 9.

Step 11: Add a crystal bead onto each of the ends you nail varnished in step 1: the bead needs to be added at the point you need to open your bracelet to, to enable it to fit on your wrist. Tie a knot to secure the bead in place, glue the knot and cut off any surplus cord. You can now slide the bracelet open and closed to wear it. 🌸

BEADnerd

- This knot is called a square knot and is one of the most commonly used macramé knots, once you have your macramé board you can experiment with some of the other knots too.



What Katie made in issue 61.

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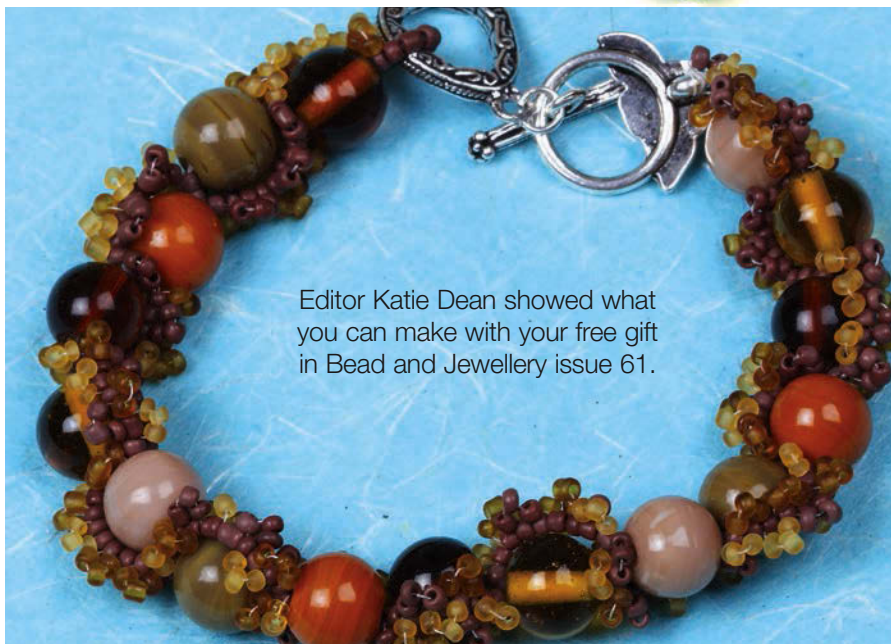
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bead heaven IN DORSET



Stitchncraft Beads in Dorset is so much more than a bead shop. We asked the husband and wife team, Kevin and Lynn Firth to tell us more about their beading business.

Can you tell us a bit about your business?

We specialise in Miyuki beads, CzechMates® and SWAROVSKI ELEMENTS crystals and pearls, as well as a wide range of magazines, books, findings, fire polished, bead storage solutions and more. We have plenty of free on site parking at the studio shop. Visitors are welcome to spend a few minutes or hours with us, browsing the beautiful beads and you can even have the help of a personal shopper if you wish. Tea and coffee is always available along with a friendly smile and advice when needed.

We have an extensive website where customers can purchase securely online. We attend a number of Bead Fairs throughout the year as well as organising and

running our own under the banner of West of England Events.

Stitchncraft are well known for their annual workshop programme, so can you tell us a bit more about that?

We run an extensive range of workshops throughout the year with qualified experienced tutors as well as our own expert Lynn Firth. We have in excess of 100 workshops running in 2015 with well-known, experienced UK and international tutors teaching workshops suitable for all levels of beading ability. The

Batty Beaders meet once a month at the Studio, as well as various other groups.

We like our workroom to be used as often as possible by visiting groups who would love a beady day out. They are free to sit and do their beading and enjoy complimentary coffee whilst they enjoy our facilities. We even have tables and chairs outside during the warmer months so students and customers can take their time and enjoy the beautiful surroundings we are so lucky to have here.

Can you tell us a little more about your backgrounds and expertise?

The company is run by Lynn and Kevin Firth. Lynn started Stitchncraft in 1999 and the business soon grew and became too much for one person to run.



Top: The studio is in a converted barn.

Above right: Lynn Firth.

Right: Kevin hard at work on a Beady Picnic Day.

Far right: The exhibition of challenge pieces at the annual picnic

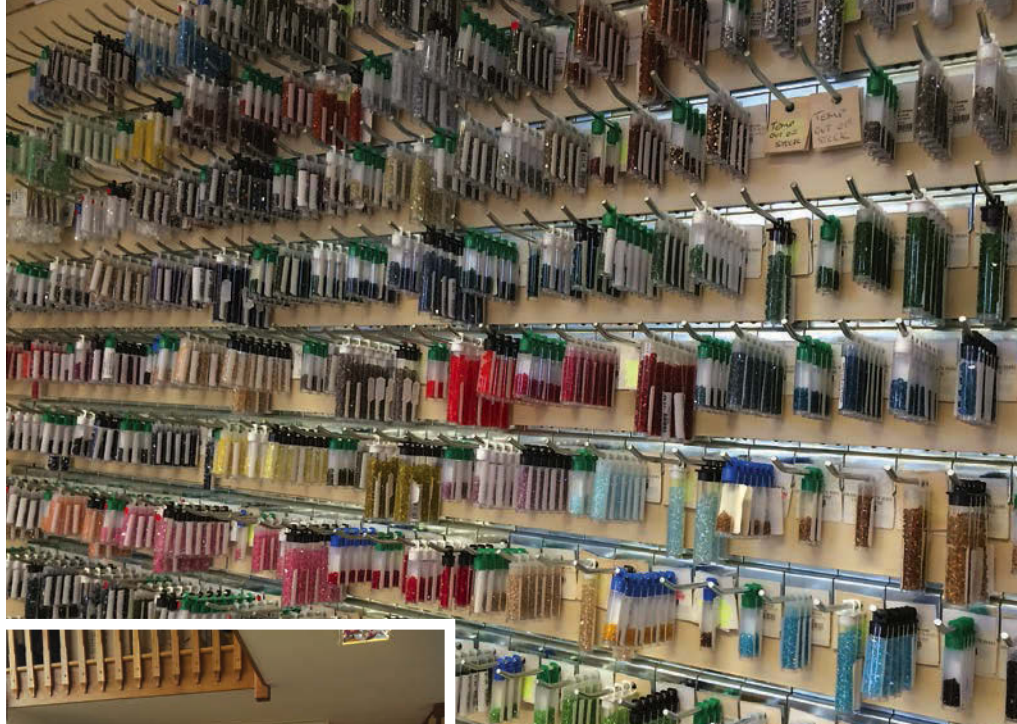


Above: Hard at work in a workshop.

Above right: Walls of bead packets.

Right: Inside the shop.

Below: Customers enjoying one of the Beady Picnics.



Kevin joined Lynn in 2003 to help move the business forward and take it to Limited Company status. We now employ 8 staff, 5 of which are full time.

Lynn has always been interested in beads and threads and worked part time at an embroidery shop in Poole and then at Longleat. Whilst doing this she embarked on a City and Guilds course in Design and Embroidery. Beads just followed on from there as a natural progression and when Carol Willcox Wells' book first became available in the UK it then opened up a whole new universe.

After setting up Stitchncraft Lynn then went on to gain City & Guilds Level 4 in Further Education Teaching. She went on to teach Summer Schools at Missenden Abbey as well as teaching for her own shop and then the Studio. She is more than happy to teach for private groups or parties at the Studio. Stitchncraft attend many beading shows around the country and Lynn is also a director of West of England Events who organise bead fairs including The West of



England Bead Fair and many more. If you would like to know more about the fairs, visit www.westofenglandevents.co.uk

What have been your biggest hurdles in setting up/ running your business?

The biggest challenge in running the business is finding the time to devote to ongoing projects like working on new designs for workshops and our own range of Designer Kits.


As the business and bead market has grown, so has the administration and the need to stay ahead of new competitors in the market place. Sourcing new quality products for our customers can be a very time consuming process. The recession of the past few years has also proved to be quite a challenge!

What have been your proudest moments/ successes?

There have been many, from seeing Lynn's designs published in magazines and books, teaching students something new and seeing how excited they get when they realise what they can achieve, bringing our Designer Kits to market, growing our website and, our most proud moment, launching the Studio in Semley. The Studio is converted from an original barn and is a wonderful light building set in idyllic countryside.

Have you got any news you would like to share with the readers?

We are looking forward to our next Beady Picnic on 2nd August 2015. It is a time when we celebrate the opening of the Studio, have a wonderful exhibition of the beading challenge we have been running through the year and announce and launch our new challenge.

Customers, students and friends are invited to come and join us for the day, bringing their picnic tables, chairs, blankets etc, and spend time chatting, beading, enjoying the free demonstrations and competitions that we have throughout the day. 

SEEMORE

Stitchncraft Beads, The Studio, Chaldicott Barns, Tokes Lane, Semley, Dorset, SP7 9AW. Tel: 01747 830666
Email: enquiries@stitchncraft.co.uk
Web: www.stitchncraft.co.uk
Opening hours: Tues-Sat 9.30am-5.00pm

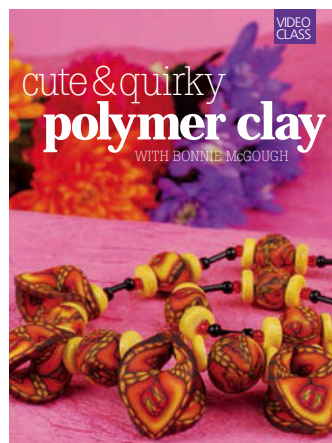
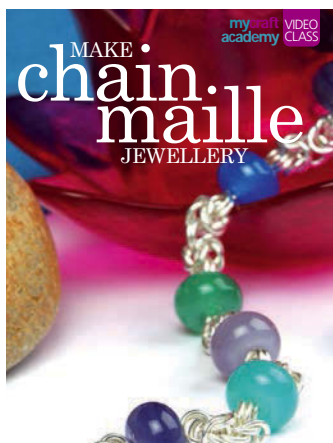


Take classes on your iPad and iPhone

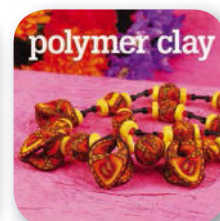
If you own an iPad or iPhone then you're in for a beading treat. Bead and Jewellery magazine has a wonderful range of beadmaking and jewellery courses and classes available through the iTunes store.

Learn everything from basic chainmaille to making lampwork beads. Our expert makers will guide you step-by-step through the process, and best of all you can learn at your own pace. Many of our apps contain videos where the tutors will show you exactly how things are done.

So search the iTunes store for any of the apps listed below and get started on a beadmaking and jewellery course today. Or visit www.MyCraftAcademy.com to see a complete list.



- Lessons in Lampwork
- Make ChainMaille Jewellery
 - Beaded Steampunk
 - Delicious Beads
 - Lampwork Beads
 - Lampwork Lovely
- Beginning with Beads
- Making with Metal Clay
- Cute and Quirky Polymer Clay
- Creating Polymer Clay Canes
 - Charms and Clusters
 - Fused Glass Jewellery
- Wedding Jewellery
- Bead Like a Pro
- Beaded Charms
- Two Hole Beading
- Bead Basics
- Array of earrings
- Advanced Beads
- Perfect Peyote





tips, tricks and TECHNIQUES

In this issue Tips, Tricks and Techniques is taking a look at the tricks for making perfect wire loops, with an earring project that will give you plenty of practise.

Wire loops are a staple of jewellery making – you can use them to create basic earrings, to finish off memory wire ends or add charms to a chain bracelet or necklace. They are fairly simple to do and require just a basic wirework toolkit. However, as with any other wirework, it can take a bit of practise to get your hands used to manipulating the wire into neat shapes. The trick to this technique is really taking the time to work with accuracy. You can expect your first few loops to look a little untidy, but the more you try, the better they will become. If you are following all the steps shown, then you have a great basis and my only tip for improvement would be to keep on trying! Steps one to six cover the wire loop technique, so you can just keep trying that without needing to complete the whole project.

Step 1: Take your first headpin and thread onto it two 4mm beads (or one 6mm bead). See figure 1.



Figure 1.

Step 2: You can use your round nose pliers for this step, but I find I have more control if I work with my hands. You should hold your beads on the headpin in your non-dominant hand, making sure that they are sat right down on top of the pin end. Use your dominant hand (with pliers or without) to bend the wire so that it is sitting at a ninety-degree angle to the beads. The bend should be directly on top of the beads, so they are held in position and unable to move up and down the pin. This is important for creating a neat loop. See figure 2.



Figure 2.

Step 3: Now take your wire cutters and trim the headpin so that the wire you have just bent over is trimmed to a length of just under 1cm. If you want to make really neat loops, then take the time measure the length properly. As you become more experienced, you may reach the point where you can just see the correct length without needing to measure. See figure 3.

BEADstore

- 44 x headpins in silver
- A selection of pearls or crystals or other beads in 4mm or 6mm sizes
- A pair of earring findings

TOOLbox

- Round nosed pliers
- Wire cutters



time&money

Make in three hours for less than £20





DESIGNnote

• These earrings will give you plenty of practise at wire loops. They are great for using up a stash of odd beads as you can get as creative as you like with your individual bead components. If you don't like earrings, these make great beaded beads, so you can join them together to create a really fun bracelet or necklace.

"Inspiration"

• Tips, Tricks and Techniques has so far focused on some of the trickier aspects of bead-weaving, so I thought it was time to take a look at some wirework. This issue we're going back to basics, but we will also go on to look at other wirework techniques in future issues.

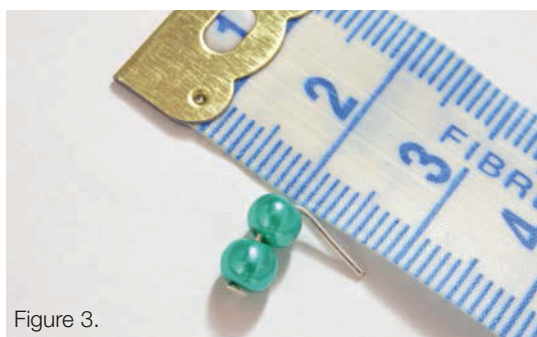


Figure 3.

Step 4: Take the beads in your non-dominant hand again and pick up your round nosed pliers. Position the pliers so that the narrowest end of the teeth (the tip of the point) is gripping the very end of your length of wire. In the next step you are going to roll the pliers so that the wire rolls into a loop, so bear this in mind as you set up your grip now. You want to position your wrist (holding the pliers) so that it is turning inwards, then you will be able to twist it outwards in step 5 to create the roll. If you are unsure about this, then take the scrap of wire you just cut off the headpin and practise how you can twist or roll your wrist to make the wire wrap around your pliers. See figure 4.



Figure 4.

Step 5: You know what's coming next! This is where you need to keep a firm grip on the pliers and roll your wrist around so that the wire is wrapping itself around the narrowest end of your pliers. It is really important that you wrap the wire around the narrowest part of your pliers, otherwise it will not meet to form the loop. You should be able to roll far enough that the wire end meets the point at which you bent the wire over in step 2. See figure 5.



Figure 5.

Step 6: If you can't quite roll that far, then keep the pliers positioned inside the loop of wire, but rotate your wrist back to where you started, so the pliers will now be gripping the wire about half way around the loop, then continue rolling as before until the loop is completely formed. See figure 6.

Figure 6.



Step 7: Make 44 bead components like the one you have just completed. You can use a mixture of beads, either two 4mm beads or one 6mm bead on each headpin. If you are getting really accomplished, you can even try a single 4mm bead, but this doesn't give you much to hold onto as you are doing the wire loop, so it is a lot trickier. See figure 7.

Figure 7.



Step 8: You can make your first earring. Take one of the ends of wire that you have trimmed from a headpin. Use the looping technique to make a single loop at one end of the wire. See figure 8.

Figure 8.



Step 9: Thread 22 of your bead components onto the piece of wire. Thread

them on randomly so that you mix up colours and sizes. See figure 9.

Figure 9.



Step 10: Thread one 4mm bead onto the end of the pin and push it down as far as it will go so that your beaded components are really bunched together. Take your round nosed pliers and make a loop with the end of the wire. This time, instead of trimming the wire end, just keep wrapping it around the pliers so that you end up with a small coil See figure 10.

Figure 10.



Step 11: Take your earring finding and, using the round nosed pliers, carefully open the wire loop at the base, thread this onto the coil of wire and close the loop again. This completes your earring. See figure 11.

Figure 11.



Step 12: Repeat steps 8-11 to make a second earring. ~

COLOURwise

- I had a collection of pearls in a range of colours, so mixed them all in together, but this design will really work in any colour. Keep to one colour, or the different shades of one colour, for a monochrome look. Or you can really go to town and mix in as many different colours as you can find to create a jazzy look for the summer.

TOptip

- If you are not used to working with wire, then this technique can easily cause your fingers to blister, so if your skin starts to feel sore, take a break and give your fingers a rest.
- This is a great project to pick up and put down as you can make a few beads on pins at a time and just store them in a bag until you are ready to assemble the earrings.
- If you suffer from arthritis, you may find this technique a bit of a strain as it works by twisting the wrist. Don't be tempted to try and repeat this action over and over, but take very regular breaks to avoid hurting yourself. Done in small doses, it is good exercise for the wrist though!

SEEMORE

Website: www.myworldofbeads.com



Left: A simple, but elegant pendant that is typical of Aurelio's style.

Above: This bangle shows how Aurelio loves to bring his jewellery into the three-dimensional realm.

Below: This ring makes innovative use of a spike bead.

Bottom: Sparkle and sophistication abound in Aurelio's Marie Antoinette bracelet.

BEADING *inspiration*



Aurelio Castaño is an incredibly gifted bead designer whose beads bring some solace in his daily battle with the very debilitating illness, Fibromyalgia. Ever since I first came across his work, I have admired it hugely, so it gives me great pleasure to be able to share it with all the Bead magazine readers.

Aurelio, can you start by telling us about your background?

I was born in Manizales, Colombia. Manizales is a small town situated in the Andes mountains system of South America. Contrary to common beliefs the weather is not tropical, it is usually on the cooler side. It is a city surrounded by mountains and rich nature colours and sights.

I know that you no longer live in Colombia, so would you be able to give our readers an insight into your current life?

I currently live in White Plains, New York,

about thirty-five minutes from Manhattan. My immediate family consists of my brother, sister, niece and nephew. They, however, still live in Colombia. Here I live with my two furry kids, two Shih Tzu dogs called Mechas and Oleg. I used to work as a school technician/adjunct faculty at my local community college. Unfortunately, my health declined due to prolonged exposure to

humidity, mold, and other environmental contaminants at the school. Things got so bad that I was forced to leave my job. Presently, I am battling the disabling condition (Fibromyalgia) resulting from the exposure. I hold a Bachelors degree in visual arts with a focus on jewellery making and this job was everything I could have ever dreamed for. I was surrounded by other great artists in the art department, where I worked. Teach-

ing allowed me to give young artists some of the knowledge I had acquired, giving me a sense of fulfillment. Jewellery making has played a big role in my life. Through this medium





Top: Knitted Rope.

Left: Elegantissima necklace.

Above: A bangle using Spike beads.

I have always been able to express my artistic views of the world.

Can you tell us a little about the techniques and materials you use in your jewellery-making?

Presently, I use seed beads for the most part. Occasionally I recycle objects that I find here and there, into my work: anything from broken glass to plastics. I also like to incorporate fabrics into some of my pieces. My speciality is bead-weaving, but I enjoy venturing into new and challenging projects. I think the challenges are more in the physical limitations due to my illness. When it comes to beads however, I don't see limitations, I see an array of possibilities. Beads allow me to be sculptural and daring with my colour palette adding my Latin roots into my work. I hold a Bachelors degree in visual art, specialising in Silversmithing and jewelry design. Due to my illness I lost the strength needed to work efficiently with metals. During this time I discovered

the art of bead-weaving and began to experiment with this medium in my spare time in an attempt to express my artistic self in the way I used to with metals.

I am a huge admirer of your work, so can you tell us a little more: do you have any pieces of which you are particularly proud or which you feel really represent your style?

I consider every piece I make my masterpiece the moment I am work-

ing on it. As all my time and attention is devoted to that specific piece. What identifies my work is the fact that I enjoy creating pieces that are three-dimensional and out of the ordinary. I do my best to not follow the "trends" I live "outside the box."

I create finished pieces of beaded jewellery, however I never create them with the intention to sell them as such, nor do I ever create two pieces that are exactly the same. I am bored easily with



Right: A necklace that typifies Aurelio's self-confessed love of designing 'outside the box'.



Above: Espiral necklace.

Right: An elegant Mandala design.

Below right: A basic herringbone pattern creates a stylish design, with one of Aurelio's hallmark clasps

Bottom: A string of beaded beads.



any design and I feel the need to move on to something new. I do not create beads per se, but I do use seed beads and crystals to create beaded beads. Aside from beaded beads and beaded jewellery, I occasionally create miniature sculptures using seed beads. Although no one famous has worn my jewelry (as far as I know) I do create and sell patterns which allow other beaders around the world to duplicate my designs.

What inspires your designs and do you have any personal favourites?

My ideas come from the world around me. Nature is a great inspiration, especially when it comes to colour, textures and forms. Nature is the best artist there is and I am merely able to mimic a miniscule amount of its genius. I don't know that I have any 'favourite' design. I do, however, know that most of my followers in multimedia websites love the Azteca and Tuercas Bracelet designs.

Can you describe your workspace and design tools for the readers?

All of my work is conceived in my wonderful studio, also known as my dining room table. I use this ultra-high-end technologically advanced program called pencil and paper (the original computer), or sometimes a crayon if that is all I can find! Other than my dogs, who remind me when I/we need a walking break, I work on my own.

Do you have any goals related to your beadwork that you would like to see becoming a reality in the future?

As of now, my main priority is my

health. Other than that I want to open my own bead boutique or learning centre.


What do you consider to be your greatest challenges and achievements?

As a child, my family was not financially stable. I have worked my entire adult life to change that and I believe I have been able to provide more stability to my family. The challenge there was the fact that I had to put thousands of miles between us in order to provide them with better financial stability. With that said, my biggest accomplishment would be being the first in my immediate family to acquire a college education and being able to fulfill my mother's dream of owning her own home.

Do you have any advice for other beaders?

The advice I like to give new and experienced beaders alike is to not be afraid of a challenge and always be

willing to try something different. One never knows what exciting things can be found outside the box.

Thank you Aurelio for taking the time to share your story with the Bead Magazine readers. It is really inspiring to see you continue to battle through ill health to bring your artistic vision to life. We really hope that your health will soon see a great improvement and perhaps allow you to realise some of your beading dreams as well. 



SEEMORE

See more of Aurelio's work and find his patterns on his website www.ACLPatternsandMore.com

Big Bead Show

ORGANISED BY BEAD & JEWELLERY MAGAZINE

FOR ALL YOUR JEWELLERY MAKING NEEDS

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Saturday October 17**

Sandown Park, Esher,
Surrey KT10 9AJ
10am - 5pm



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- Beautiful spacious venue
- Easy access by car and train
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Or call the Booking Hotline on 0800 435553





Designed by
Erin Simonetti



carousel- go-round

TOOLbox

- An adjustable warp tension, Bead Loom
- Two complimentary colors of C-Lon Tex 400©
- .006 Green Wildfire©
- .008 Crystal Fireline©
- #12 long bead needles, or #10 bead needle
- Scissors
- (Small) Bead Stop

Jump on, for a fun whirl around, the bead loom! Erin will take you on the “ups and downs”, of creating this gorgeous Bead Loom Woven Carousel Cuff

Before you start, I would like to offer an explanation, of my Pattern Graph. You will notice the graph is in ‘two parts’: PART ONE and PART TWO. This is a perfect way to begin your weaving, on the loom, for two reasons. First, you are able to centre the cuff on the loom table to eliminate bead width fanning and you will be able to extend either end if needed, to accommodate the design. Secondly, you can size the cuff to any wrist

size so the centre of the design sits on the centre of the wrist.

Step 1: Warp the loom using .006 Green Wildfire®, 36 warps, (ie one more than the number of beads wide). Cut a ‘double’ comfortable length, of .008 Crystal Fireline, to be utilized as the ‘weft’. Fold the cut weft in half, securing with a half-hitch knot to the outer warp “Opposite your needle hand”. This will offer two lines of weft, one on each side of the knot. Thread one half onto your needle. The other weft half can be rolled into a ‘bead stop’ for use when you begin the other half of the pattern.

Step 2: Begin weaving, following Pattern Part One. To know how many rows you should weave, measure your wrist’s circumference; now subtract the width of your desired clasp, from that measurement. This will be the total length you need. Follow Pattern Part One until your work measures half the total length.

Step 3: Follow Pattern Part Two, but make sure you turn your loom around first, then run the weft tail (from step 1) through the first woven row of beads. This will place the weft on the proper side to begin weaving and match up the pattern. Follow Pattern Part Two until the work is the desired length for your wrist.

BEADstore

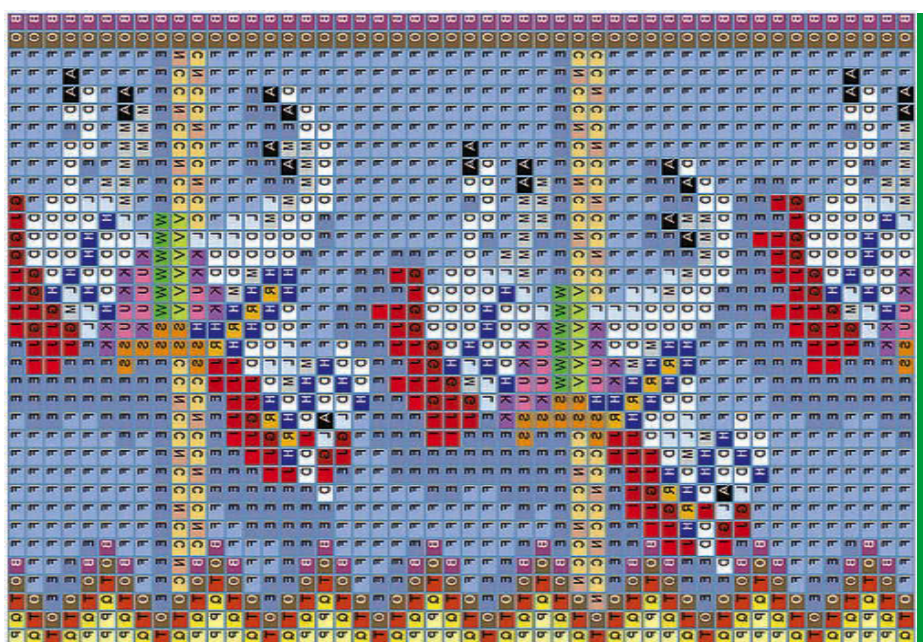
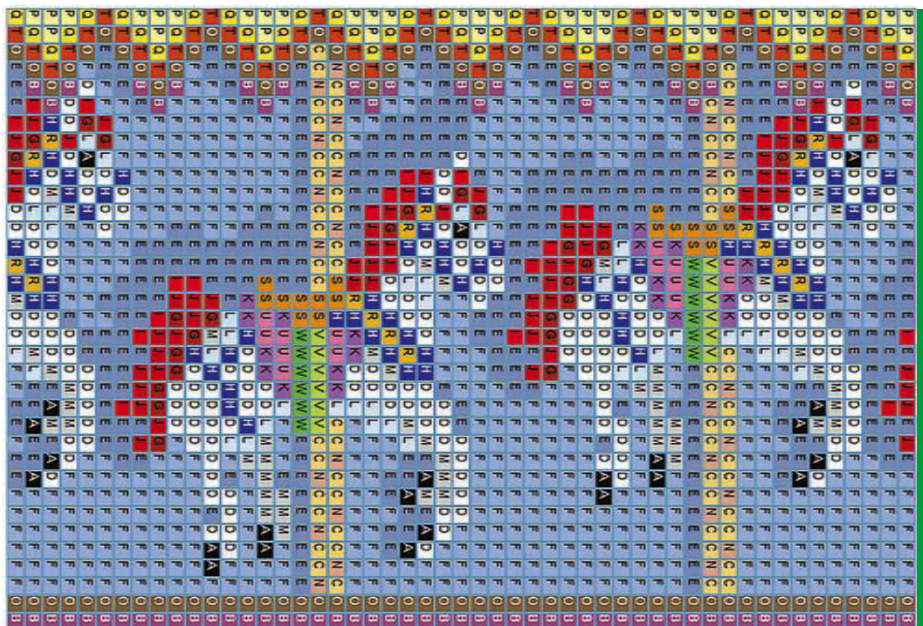
This Delica List is offered in Bead # order. Please match the Chart # to the Pattern Charts, One & Two.

- DB10-Chart #A-Count: 36
- DB22L-Chart #B-Count: 186
- DB23-Chart #C-Count: 93
- DB31-Chart #D-Count: 123
- DB201-Chart #E-Count: 276
- DB376-Chart #F-Count: 667
- DB381-Chart #G-Count: 1175
- DB681-Chart #H-Count: 36
- DB721-Chart #I-Count: 75
- DB726-Chart #J-Count: 100
- DB727-Chart #K-Count: 36
- DB746-Chart #L-Count: 24
- DB776-Chart #M-Count: 24
- DB791-Chart #N-Count: 93
- DB796-Chart #O-Count: 104
- DB1501-Chart #P-Count: 62
- DB1537-Chart #Q-Count: 72
- DB1538-Chart #R-Count: 80
- DB1836-Chart #S-Count: 53
- DB2036-Chart #T-Count: 28
- DB2038-Chart #U-Count: 40
- DB2103-Chart #V-Count: 24
- DB2119-Chart #W-Count: 48
- 3g Half-Tilas, Matt Jet AB
- 1g 4mm Rondelles, Black AB
- 18x 2.5x4mm Aqua Glow Czech Rondelle Fire Polished Glass Bead
- 70x 2.5x4mm Blue Iris Czech Rondelle Fire Polished Glass Bead
- 1g size 15/0 white lined clear copper glass seed beads
- 0.5g 6mm Metallic Blue Suede CzechMates 2 Hole Triangle Czech Glass Bead
- 0.5g size 11/0 Glass Seed Beads, of any matching color
- Antique Bronze Crunchie Clasps© to equal 50mm width (Also sold as Ribbon end/clamp)
- Antique Bronze Toggle Clasp
- Antique Bronze Filigree metal stamp accents and charms, of your choice

time & money

If you are able to purchase the Delicas, by the gram, as I suggest, this cuff will cost approximately £30.





Part one: Top: 1st row under green line. Begin centre of the loom.

Part two: Above: Turn Loom, first row below green line.

TOptip

- Only weave the part of the pattern, to fit your measurement. If the pattern is shorter than you measured, consider repeating the final rows, or make a design adjustment to just extend the background colours.

Step 4: Warp two lines of C-Lon Tex 400 as follows, to create the bottom edging (along horses' hoofs). Warp one line of Tex 400 into the same 'dent' as the last warp, of the

cuff base. Skip three dents, to accommodate the width needed, to weave layers of Half Tilas. If you choose to edge with a different style bead, skip the necessary dents. See figure 1.

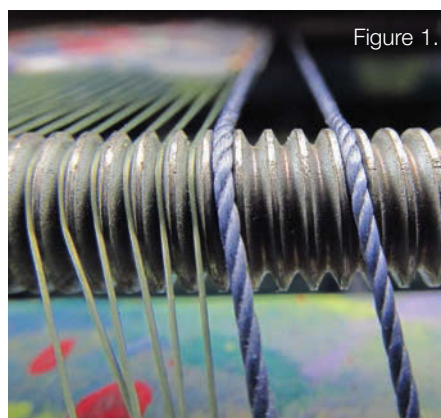


Figure 1.

Step 5: Cut a long length of Crystal Fireline and join it, halfway along the thread (you will work the edge two ways from the centre out as you did for the weaving), to the centre point of the cuff. Pass through a few beads in this centre row, until the needle reaches the edge. Be sure to run your needle 'down' under the end warp, of the cuff base, and the first line of Tex 400. This now sets you up to begin weaving 'towards yourself', creating the first layer of edging. See figure 2.

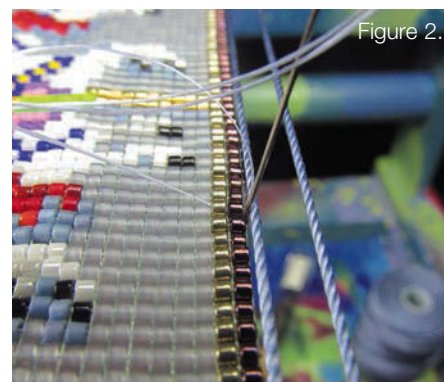


Figure 2.

Step 6: Place two Half Tilas on to the needle, pass over the outer warp thread and back through the same holes in the two Tilas. See figure 3.

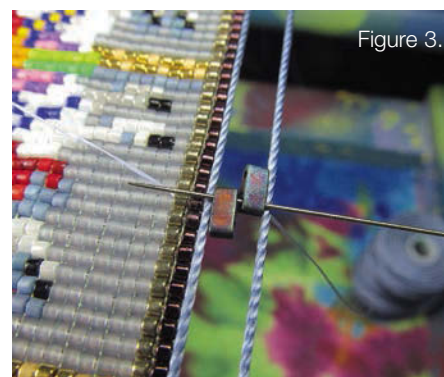


Figure 3.

Step 7: Continue adding the Tilas, weaving through alternating holes, so the Tilas will lie like bricks. Take a close look at figure 4. Notice how the weft, being used to secure the Tilas, is whipped around the same Tex 400 cording, to 'move' the weft into position to meet the next Tila hole. This step is necessary in order to keep your cuff base from buckling, when using wide beads to edge a cuff.

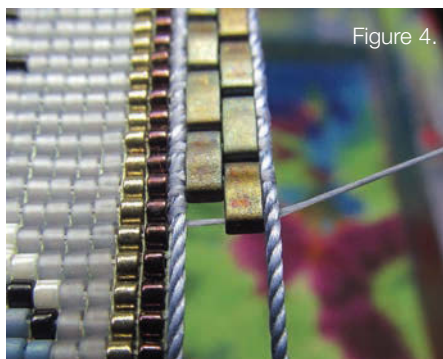


Figure 4.

Step 8: When you reach the end, of the cuff base edge, and cannot fit another Tila, fill the space with two 11/0 Delicas. Then finish the edge with two rows of three 11/0 Delicas. These three beads will match the existing width of the two Tila layer and finish the ending with the proper bead sizes, needed to fit under a 'Crunchie Clasp'. See figure 5.

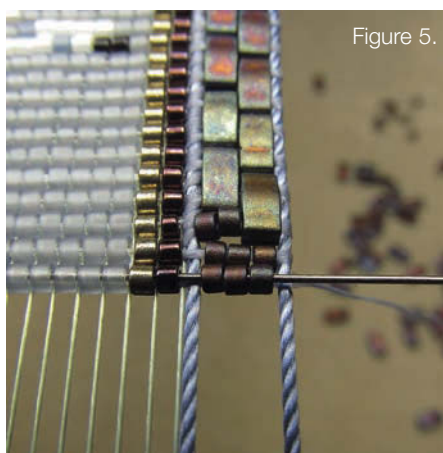


Figure 5.

Step 9: Using the tail thread left from step 5, repeat steps 5-8 to add the edging along the other half of the cuff. Remember to get the weft thread into the right place to start. Notice how the ending is the same, on both ends of this edging, finishing with two rows of three 11/0 Delicas. See figure 6.

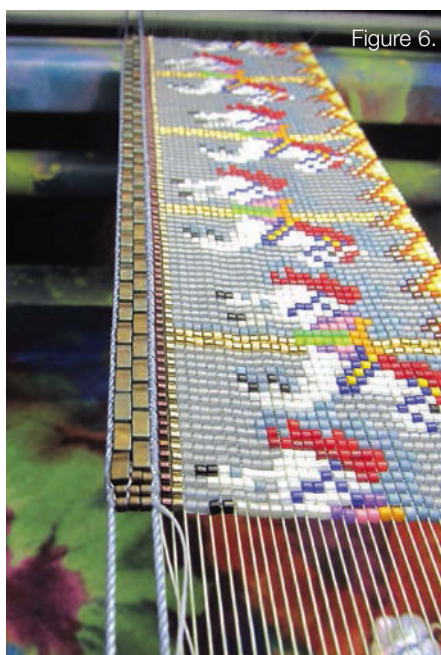


Figure 6.

Step 10: Add one more layer of edging, against the Tila edging. Attach an additional warp of C-Lon Tex 400, one dent over from the previous Tex 400 to allow the width for the next layer of beads. See figure 7.

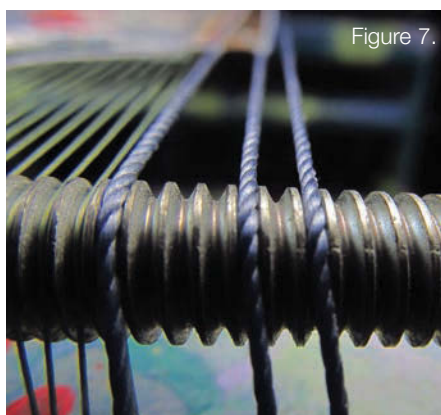


Figure 7.

Step 11: As in the previous layer of edging, begin 'half of your weft' at the centre of the cuff base, leaving the other half of the weft, ready to weave the second half. Also remember to 'marry' the Tex 400 to the last warp of Tex 400, as you weave. Weave 2.5x4mm Blue Iris Czech Rondelle Fire Polished Glass Beads along the entire length. Be sure to finish this edge line with at least two rows of two 11/0 Delicas, to match the width of the Rondelles and fit under a Crunchie Clasp. See figure 8.

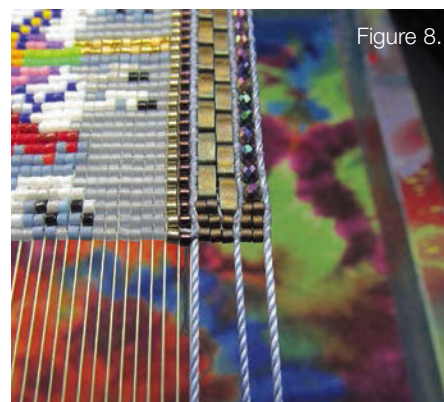


Figure 8.

Step 12: Repeat step 11, using the tail thread of the weft, to add the Rondelle edging to the other half of the cuff. This completes the bottom edging, so you are now ready to edge the top of the cuff.

Step 13: I decided to warp with a different color C-Lon Tex 400, which I feel matches the tent in the pattern better. As suggested on the bottom



BEADnerd

- Consider purchasing your Delicas 'by the gram', from your bead supplier, if available. This will save money, for the overall supply cost. There are approximately 200 Delicas per gram. Refer to the Bead Supply List, for the bead count of each required Delica colour.

edge, warp the Tex 400 into the same warp of the cuff base, skip one dent then secure the second line of Tex 400. See figure 9.

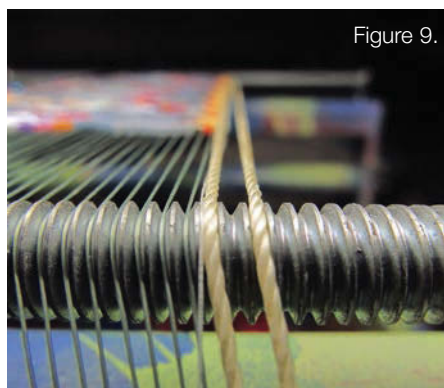


Figure 9.

Step 14: Set up your weft to begin weaving this edge at the centre of the cuff, as you did for the bottom edge. Start weaving the largest bead in order to set the alley width for the entire bead edge. Alternate one 2.5x4mm Aqua Glow Czech Rondelle Fire Polished Glass Bead and four 11/0 Delicas to complete this half of the edge. Remember to end with at least two rows of 11/0 Delicas. See figure 10. Use the 'tail' of the weft to weave the other half of the edging.

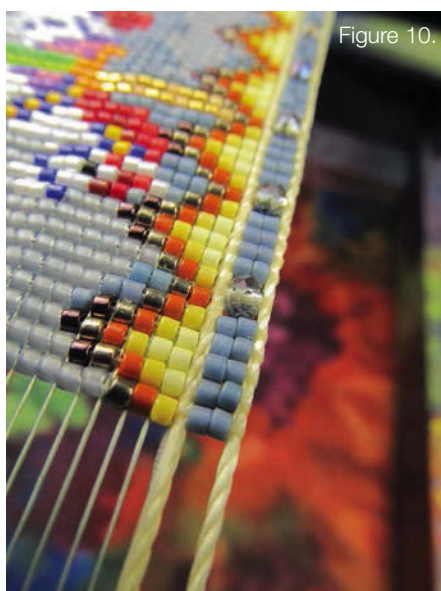


Figure 10.

Step 15: Start in the centre and secure the 6mm Triangle beads, as shown. Each triangle is secured between groupings of four woven Delicas. The first thread path secures the 6mm Triangle, into place. The second thread path includes 11/0 accent seed beads. This not only decorates the Triangles, but also hides the securing thread. See figure 11.

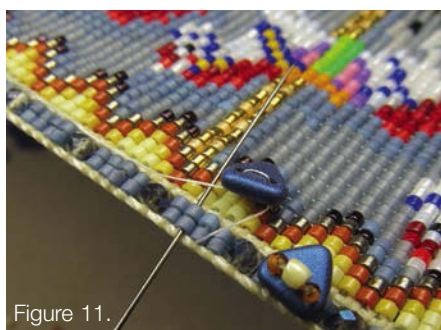


Figure 11.

Step 16: When you reach the end of the cuff edge and a 6mm Triangle will not fit properly, consider using other beads to accent this remaining area of the edge. See figure 12.

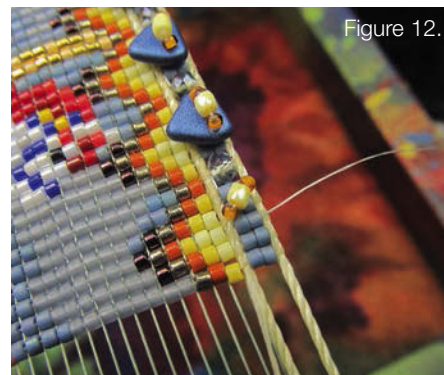


Figure 12.

Step 17: Working from the centre outwards, add loops of one 11/0 seed, nine 15/0 seeds, one 11/0 seed, working through the Rondelles in this edge. A 15/0 seed bead can be used as a 'stop bead', for the return back through the Rondelle, to create the next loop. Consider options at either end in case a full loop of beads won't fit. See figure 13.

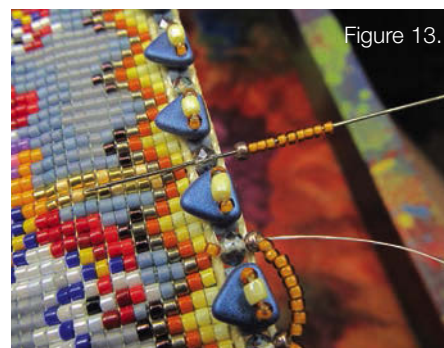



Figure 13.

Step 18: The cuff can now be removed from the loom. Use Crunchie Clasps to cover each end. These will help to manage the large number of warp threads used, in this pattern. Get creative with adding Bronze charms and Bronze Filigree Metal Stamps, to make your cuff a personal creative statement. 

SEEMORE

Website: www.beadsbeadingbeaded.com
www.beadsbeadingbeaded.blogspot.com
 "Visit to learn more, of my Bead Loom Techniques!"

beadme

Design. Create. Inspire



- * BeadMe is the exciting digital magazine covering all aspects of beading and jewellery.
- * It's unlike any other jewellery magazine you've ever seen.
- * Fully interactive, and designed especially for the tablet and smart phone.



Readers' CHALLENGE

Every issue we ask you to send in your themed creations. This time the challenge inspiration was 'Movement and Growth'. Take a look at what these clever readers came up with.



Antonella Nunziati – Italy

Antonella designed this lovely bracelet and made it using size 10 delicas. The closure includes a Swarovski Square with a beaded toggle – what a lovely idea!

Daniela Parella – Italy

This lovely necklace from Daniela was made with Miyuki Delicas. It perfectly captures the feeling of spring in the colouring.



Sonia Lidozi – Italy

Sonia created her Arabian Nights earrings pattern using a mixture of size 11 and size 15 rocailles around an 18mm Rivoli, adorned with Swarovski drops and 4mm bicones. They certainly embody the idea of movement in the colours of spring, so thank you for sharing them.



Marina Garbo – Italy

Marina made these beautiful earrings using Miyuki size 15 seed beads and Preciosa flowers. Thank you for sharing them with us Marina!

Kate Bainbridge - Worcestershire

I chose the butterfly as a "moving" animal and used a large silver butterfly charm and 8 wing charms to emphasise the movement of the animal and twisted the seed beads so they grew into one another. I feel the wave-like design of the seed beads also emphasises the feeling of movement throughout the bracelet.



The Spellbound Bead Company

This issue each reader printed has won a floral themed goody pack. The Spellbound Bead Co. 47 Tamworth Street, Lichfield, Staffordshire WS13 6JW. 01543 417650 www.spellboundbead.co.uk



challenge themes

ISSUE	THEME	DEADLINE
63	Something a little bit different	29th March 2015
64	Holidays and travel	17th May 2015
65	Your recent makes	26th June 2015

You can email photos to editor@beadmagazine.co.uk Please add the challenge theme in the subject line.

workshops

Looking for Workshops/Classes in your area?

BRISTOL

Bristol

All Seasons Bracelet with SWAROVSKI ELEMENTS beads, £45 including all beads and materials.

Shiney Company - 0117 3009800
www.shineyrocks.co.uk

CAMBRIDGESHIRE

Peterborough

Introduction to wirework - £20. Level 1 Coiling gismo - £20. See website for other courses.

Riverside Beads - 01778 346810
01778 380238 / 07904 032411
www.riversidebeads.co.uk

CO. DURHAM

Darlington

Bead Club meets 3rd Saturday each month 10.30am - 2.30pm. Day, evening and weekend classes for all ages/abilities throughout the year. Phone Michelle for details.
Not The Norm - 07710218354 www.notthenorm.co.uk

CORNWALL

Hayle

Seed bead workshops, peyote, brick, RAW, loom work, regular weekly classes, catering for beginners and improvers in a relaxed and friendly atmosphere. Please telephone to book.
G J Beads - 01736 751070 www.gjbeads.co.uk

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Regular courses in Metal Clay, Silverworking, Beading & Wirework, Polymer Clay, Glass and other craft subjects. Private tuition available.
Cornwall School of Art, Craft and Jewellery - Tel: 01208 264155 or check website for details. www.csacj.co.uk/

DORSET

Christchurch

Various workshops throughout 2014. Beginners, Beadweaving, Kumihimo and Wirework. With Graham Halls, Jennifer Ains and Jane Halls. Courses run from January to October.
C J Beaders - 01425 279992 www.cjbeaders.co.uk

Semley

Our new workshop programme for 2014 is now available. Encompassing many different techniques for beginners through to advanced. See website for details.

Stitchncraft Beads - 01747 830666
www.stitchncraft.co.uk

EAST SUSSEX

Eastbourne

At the Eastbourne Bead Company we offer workshops in Beading, Wirework, Chainmaille, P M C, Bead embroidery, Lampworking and Tiara making, day and evening classes.

The Eastbourne Bead Company - 01323 647409
www.theeastbournebeadcompany.co.uk

GLOUCESTERSHIRE

Wotton-under-Edge

Come and join us for Beads and Banter every Thursday morning 10 am to 12 noon or the first Tuesday of each month 6.30 to 8.30 pm. We also hold a wide variety of workshops for all ages, including children. Phone or see the website for details and photos.

Tanzee Designs 01453 520 000
www.Tanzeedesigns.co.uk

HAMPSHIRE

Winchester

Jewellery making techniques, including stringing, wirework and knotting. Lampwork glass beadmaking also available. Contact Simon or Michele for prices and availability.

WORLD OF BEADS - 01962 861255
www.worldofbeads.co.uk

Basingstoke

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

Contact: Oak Tree Crafts Ltd, 0121 342 1370
or at www.oaktreecrafts.com

ISLE OF WIGHT

Ventnor

We offer a variety of classes for beginners and intermediate levels in bead jewellery and chain-maille making on most Tuesday evenings 7pm - 9pm.

Purple Moon Beads - 01983 852473
www.purplemoon-beads.co.uk

KENT

Birchington

We have a choice of six beading classes a week and we also run specialist workshops.

Thanet Beads & Beading Classes - 07877873370.
www.patriciabeads.co.uk

Folkestone

Regular bead-weaving workshops run by Lin Shields.
07766 531158. linshields@talktalk.net

Medway

Workshop with Helena Tang-Lim at Medway Beaders on Fri 29 August. £35 plus cost of kit.
www.medwaybeaders.co.uk for more information.

Sevenoaks

We hold workshops 4 times a week, basic stringing or beadweaving. Check website for details, program changes monthly.

Beads Amore - 01689 857715 www.beadsamore.co.uk

LANCASHIRE

Accrington

Beadweaving workshops with projects ideal for new beaders. All materials provided. Ring or check our website for full details.

Halfpenny's - 01254 236049 www.halfpenny.co.uk

Preston

Regular classes ranging from beadweaving, stringing, wire work, knotting and macrame.
Check website for details.

Beads Forever - Tel: 01772 745049
www.beadsforever.co.uk

Manchester

Weekly Classes From £15, ranging from complete beginners to advanced, they include Tiara making, bead weaving, wire work, Russian Peyote stitch, and many more.

The Bead Shop - 0161 833 9950
www.jewellerymaking-classes.co.uk

NORFOLK

Hackford

Workshops, childrens' parties and jewellery making classes available in store. See website for details

Raggle Taggle Beads - 01953 851734
<http://www.raggletagglebeads.co.uk>

Harleston

Variety of classes available from beginners (£8 including materials) and seed beading to birthday parties and school holiday workshops. Please see website for current list.

Sparkle & Flair - 01379 855491
www.sparkleandflair.co.uk

STAFFORDSHIRE

Lichfield

Beginners, Beginners Plus, Creating with Wire, Christmas Decorations and Stocking Fillers are just some of the courses taught by our experienced and enthusiastic tutors. See the website for full details and current availability.

The Spellbound Bead Co - 01543 417650
www.spellboundbead.co.uk

SUFFOLK

Long Melford

Various classes and workshops to tempt the beginner into jewellery making, as well as courses for the more advanced beader.

The Bead Boutique - 01787 464909
www.thebeadboutique.co.uk

SURREY

Woking

Fun, friendly classes for all levels of experience in a wide variety of jewellery making techniques. Individual and customised tuition, jewellery making parties and metal clay firing service available.

Surrey Jewellery School - 07896 727798
www.surreyjewelleryschool.com

WEST MIDLANDS

Hampton-in-Arden, Nr Solihull

Oak Tree Crafts sponsored classes with an ever changing programme and Lorraine as the tutor.

Contact: Oak Tree Crafts Ltd, 0121 342 1370
or at www.oaktreecrafts.com

WALES

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We aim to teach all abilities with projects to suit the latest trends. Book with us for two hours at a time convenient for yourself.

SHIMA BEADS - 02920 569693
www.shimabeads.co.uk



Designed by
Zvia Ben-Ami



rolling WHEELS

BEADstore

- 3g Seed beads - size 8, Marbled Violet (Toho 1204) (A)
- 5g Seed beads - size 15, Antique Gold (Toho P481A) (B)
- 4g Seed beads - size 8, Antique Gold (Toho P481A) (C)
- 10 x Tila beads - Silver Grey (Miyuki 1865) (D)
- 20 x Tila beads - Light Rose (Miyuki 2551) (E)
- 30 x Tila beads - Dark Violet (Miyuki 0316) (F)
- 20 x Tila beads - White (Miyuki 2549) (G)
- 58 x Tila beads - Magic Old Gold (Miyuki 4551) (H)
- 30 x Half Tila beads - White (Miyuki 420) (I)
- 74 x Half Tila beads - Rose (Miyuki 599) (J)
- 74 x Half Tila beads - Dark Violet (Miyuki 0316) (K)
- 1 Magnetic Clasp

TOOLbox

- Fireline thread
- Needle size 12 °

This project was inspired by the magazine issue's theme of growth and movement. The Wheels in both sizes – small and large - express the feeling of movement, using the new Half Tila beads.

Start by making the large wheels.

Step 1: Leave a tail of 10cm and pick up 1 (A) and 1 (I). Repeat until you have 10 of each type of bead. Pass through all the beads again to form a circle, then knot your tail thread and working thread to secure the circle. See figure 1.



Figure 1.

Step 2: Pass on through a few beads and make sure you are exiting from a half Tila. Pass through the un-used hole on this bead, then *pick up 1 (A) and pass through the un-used hole on the next (I). Repeat from * until you have worked right the way around your circle. See figure 2.



Figure 2.

Step 3: Pass out of the top hole of the nearest (I). Pick up 1(F), 1(I), and 1(F). Pass through the same hole in your original (I), then move on through the next (A) and (I) in your base circle, ready to add the next (F), (I), (F). See figure 3.



Figure 3.

TOPtip

- Use colours that are in harmony with one another, or strongly contrasting colours.
- Try to arrange the groups of colours for each motif before you begin beading, so you'll be able to exchange them if they don't look good together.
- Prepare all the motifs before you start connecting them.

time&money

Make in around
9 hours for
about £30



Step 4: Keep repeating step 3 until you have added a layer of Tilas all the way around the outside of your wheel motif. See figure 4.



Figure 4.

Step 5: Pass through the other hole of the nearest (I) in your base wheel. Pass through

the unused holes in the (F), (I) and (F) beads, then back through the (I) from which you started, through the next (A) and through the next (I). See figure 5.



Figure 5.

Step 6: Repeat the thread path in step 5 all the way around the circle, so you should be

COLOURwise

- Try to use the colours of Wheels that you see around you – Brown wheels (made of wood), Silver and black (Metal ones), or rainbow colours (Plastic).

linking the 'second' hole on your new layer to the 'other' edge of your wheel. You should end up with a three-dimensional structure like that shown in figure 6.



Figure 6.

Step 7: Pass up through the nearest (F) and the bottom hole of the (I) in your outer edge. Pick up 1 (B), 1 (D), 1 (B) and pass through the bottom hole of the next (I) in the outer edge. See figure 7.



Figure 7.

Step 8: Keep adding 1 (B), 1 (D), 1 (B) between each of the (I) beads around the outer edge of the circle, but make sure you pass through the bottom hole in the (I) bead each time. When you reach the beginning of your circle again, pass through the unused hole in the (I) bead from which you are exiting. See figure 8.



Figure 8.

Step 9: Pick up 1 (B) and pass through the unused hole in the nearest (D). Pick up 1 (B) and pass through the unused hole in the next (I). Keep repeating this all the way

around your wheel. At the end of the row, your structure should look like the photo in figure 9.



Figure 9.

Step 10: Weave down through your wheel until you are exiting from the left hand side of an (A). Pick up 2 (B), 1 (C), 2 (B) and pass through the same (A) moving through the bead form right to left. Then pass on through the next (I) and (A), so you will be exiting from the left hand side of this bead, as shown in figure 10.



Figure 10.

Step 11: Pick up 2 (B), 1 (C) and pass down through the nearest 2 (B) from your previous loop, through the nearest (I), moving right to left, then through the next (A), (I), (A). See figure 11.



Figure 11.

Step 12: Repeat step 11 until you have worked around the whole of the inner wheel. Finish the last stitch by adding a single (C) to join the first and last 2 (B). See figure 12.



Figure 12.

Step 13: Weave through to exit from the (A) on the other side of your circle and repeat steps 10-12, but instead of adding a new (C) bead in each stitch, pass through the (C) bead that is already in place. This will strengthen your wheel motif.

Step 14: Make two more motifs using the other colours of Tila beads. You can choose your own colour combinations, but read through the top tips for a bit of advice before you do this.

Step 15: Make three small wheels. For each wheel, repeat steps 1-2 using the (A) and (J) beads. Then follow steps 10-13 to add the (B) and (C) beads to the inner edge of the circle. See figure 13.



Figure 13.

Make the strips to form the necklace.

Step 16: Cut 1.5m of Fireline and use a stop bead. Pick up 1 (J), 1 (H), 1 (J) and 3 (B). Pass through the second hole of the last (J) you added. See figure 14.



Figure 14.

Step 17: Pick up 1 (H) and pass through the unused hole in the next (J). Pick up 3 (B) and pass through the other hole in the same (J) bead, then on through the (H), (J) and first (B). See figure 15.



Figure 15.

Step 18: Pass on through the other 2 (B), the (J) and the (H). Turnaround by passing through the unused hole on this (H) bead, then pick up 1 (K), 3 (B) and pass through the second hole in the (K). See figure 16.



Figure 16.

Step 19: Pick up 1 (H), 1 (K) and 3 (B), then pass through the other hole on your (K), through the (H) from step 18, the first (K), 3(B), second hole in this (K), the (H) just added and then

turn around by exiting from the unused hole on this (H) bead. See figure 17.



Figure 17.

Step 20: Repeat step 19, but use (J) beads instead of the (K). Continue in this way until your strip is 16.5cm long. Remember to keep alternating between (J) and (K) beads as you add each new unit.



DESIGNnote

- The project contains "wheels" elements which are connected to one another to create the necklace.

Step 21: Repeat steps 16-20 to make a second identical strip.

Assemble the necklace

Step 22: Connect a small wheel to a large wheel by joining the two (A) beads in the outer edge of a small wheel to the two holes in the Half Tila on the outer edge of your large bead. Make sure you reinforce the thread path so that it is secure. See figure 18.



Figure 18.

Step 23: Use this technique to connect all the wheels in the arrangement shown in figure 19.



Figure 19.

Step 24: Connect one strip to the small wheel on the right hand side by using 3 (B) to link from the strip to an (A) on the outer edge of the wheel, then 3 (B) to link back into the other side in the final bead in your strip. Repeat to link the back of the wheel to the same bead at the end of the strip. See figure 20. Connect the

"Inspiration"

- While thinking about the theme of movement, I started thinking about wheels as fitting elements. I tried to create the "wheel" element using beads that would be in the "right" shape for configuring it. I made some experimental wheels because I thought it should be three-dimensional. The Tila bead shape and the Half Tila seemed to be most suitable.



Figure 20.

other strip to the left hand side, but make sure you connect it to the same position on the wheel.

Step 25: At each end of the necklace, attach your magnetic clasp. Exiting from the final Tila, pick up 3 (B), the clasp, 3 (B) and then enter the other side of the Tila. Reinforce this thread path securely before finishing off your thread. See figure 21.

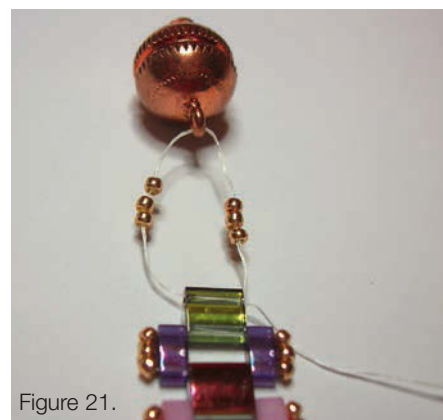


Figure 21.



SEEMORE

Website: www.etsy.com/shop/zviagil



Designed by
**Amanda
Pickstock**
★★★



pretty petals

Bead these dazzling pretty petals motifs and learn simple netting and picots. Join them together for a statement piece or select individual motifs for a stylish pendant and earrings set.

Step 1: Begin with 90cms of Fireline. Leave a 15cms (6") tail and pick up 6 (B). Pass through all the beads again to form a circle, then pass through the first bead again. See figure 1.

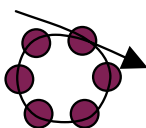


Figure 1.

Step 2: Pick up 1 (A) and sew into the next (B). Repeat five more times then step up through the first (A) added in this step. See figure 2.

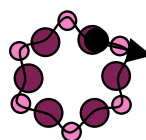


Figure 2.

Step 3: Pick up 2 (A), 1 (C) and 2 (A), sew into the next (A) in the centre ring. Repeat five more times then step up through the first 2 (A) and 1 (C) added in this step. See figure 3.

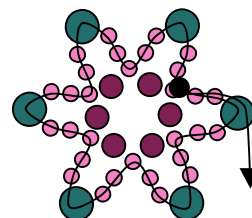


Figure 3.

Step 4: Pick up 1 (D) and sew through the next (C). Repeat five more times then step up through the first (D) added in this step and the next (C). Don't pull the tension too tight, but allow the 4mm to sit flat. See figure 4.

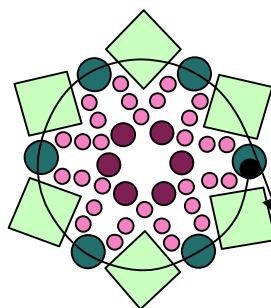


Figure 4.



BEADstore

- Size 15° MIYUKI seed beads (A)
- Size 11° MIYUKI seed beads (B)
- Size 8° MIYUKI seed beads (C)
- 42 x 4mm SWAROVSKI® ELEMENTS Xilion beads (D)
- 6 x 6mm SWAROVSKI® ELEMENTS Xilion beads (E)
- 6lb Fireline
- 2 x 5mm or 6mm jump rings
- Up to 50cms of chain, 2 x 5mm or 6mm jump rings and 1 x trigger clasp (if you choose the chain finish)
- 1 x 6mm Split Ring and 12mm Trigger Clasp for beadwork finish

For the alternative quick projects, you will also need the following:

- 1mm leather (this should be twice the desired necklace length plus 10cms) and 1 x 12mm SWAROVSKI® Elements crystal button.
- Super Glue
- Medium size jump ring (Black Oxide shown)
- 2 x Fish hook ear wires



TOOLbox

- Beading needle Size 10/12
- Scissors
- Round nose pliers
- Snipe nose pliers

SUPPLYshop

- Shiney Company, 14 Sandy Park Road, Brislington, Bristol, BS4 3PE. Tel: 0117 3009800 or visit www.shineyrocks.co.uk

time&money

- Make the statement piece for under £20 in less than 4 hours.

DESIGNnote

- Each motif is made independently and stitched together. You can change the look of the piece by choosing chain to finish around the back or going with the beaded option!

Step 5: Pick up 3 (A) 1 (C) and 3 (A) and sew through the next (C) that sits between the crystals. Repeat this five more times* then step up through the first 3 (A) and (C) you added in this step. See figure 5.

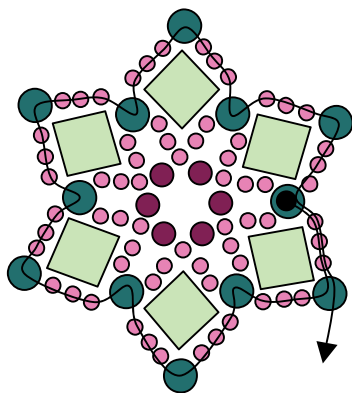


Figure 5.

Step 6: Pick up 1 (B), 1 (E) and 1 (B), sew into the next (C). Repeat five more times then step up through the first (B), (E), (B) added in this step. See figure 6.

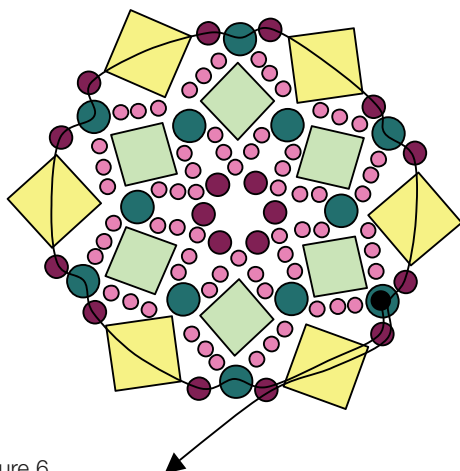


Figure 6.

Step 7: Pick up 5 (A) and sew into the next (B), sew through the next (E) and (B). Repeat this five more times to form picots. Use your needle to flick the third bead of each group

out, so that each picot has a point. When you have added the final picot, pass on through the next (E), (B) and step up through the first 3 (A) added in this step. See figure 7.

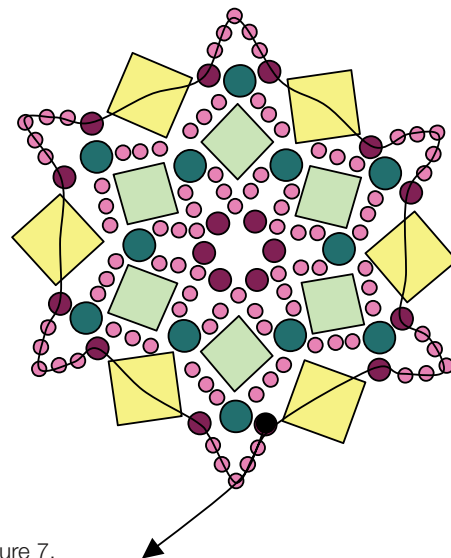


Figure 7.

Step 8: Leave the working thread to join later, finish the tail thread with a couple of half-hitch knots, then trim.

Step 9: Using 70cms of Fireline thread, repeat Steps 1 to 5, but stop at the *. Leave the working thread and end the tail thread with a couple of half-hitch knots. Trim the thread. Make five more of these motifs and set each one aside.

Step 10: Join the Sections

Start with the large, centre motif. With the working thread exiting the third (A) on a picot, pick up 1 (B), 1 (C) and 1 (B). Sew through a (C) on the edge of one of the small motifs. Pick up 1 (B), 1 (C) and 1 (B) and sew into the other side of the (A) from which you started this step. Pass through all these beads again twice more to secure and end the thread. See figure 8.

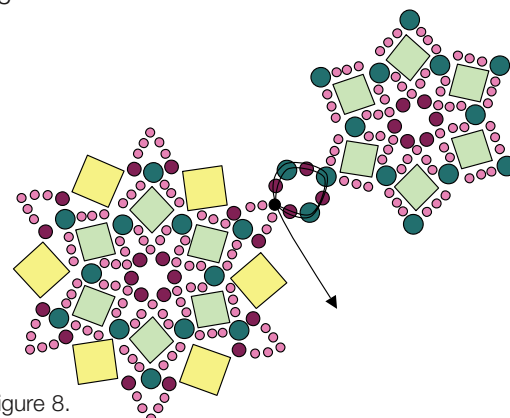


Figure 8.

"Inspiration"

• A little experimentation goes a long way! After beading snowflakes with SuperDuo's, I played with the format, exchanged some beads for SWAROVSKI® Xilions, changed my pattern a little and these little motifs evolved. I soon realised these versatile motifs had lots of possibilities!



COLOURwise

• You can really use your imagination with the colours for this project. The samples that were photographed have been made in the following colour schemes:

All beadwork version

• Size 15° MIYUKI Galvanised Yellow Gold

• Size 11° MIYUKI Gunmetal

• Size 8° Galvanised Yellow Gold

• 4mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Jet AB2x

• 6mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Jet AB2x

Chain version

• Size 15° MIYUKI Sparkle Lined Purple Crystal

• Size 11° MIYUKI Galvanised Yellow Gold

• Size 8° MIYUKI Met. Dark Plum Iris

• 4mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Fuchsia AB2x

• 6mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Purple Velvet

Quick project pendant and earrings

• Size 15° MIYUKI Black

• Size 11° Galvanised Light Beige

• Size 8° Gunmetal

• 4mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Crystal Silver Night

• 6mm SWAROVSKI® ELEMENTS Xilion beads Article 5328 Rose Gold AB2x

Step 11: Attach the next motif to the previous one added. Counting from where you last joined, leave one point free and join to the next point using the technique described in Step 10, but instead of joining through an (A) you will be joining to the (C), as shown in figure 9.

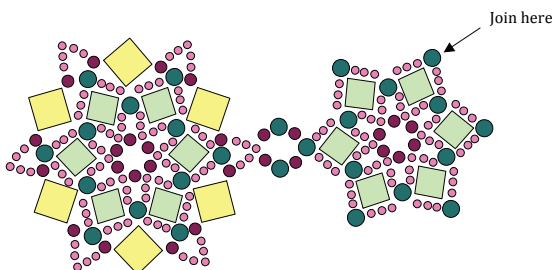


Figure 9.

Step 12: Attach the next motif to the previous one added. Counting from where you last joined, leave two points free and join to the next one using the technique described in Step 10. The position of the join is shown in figure 10.

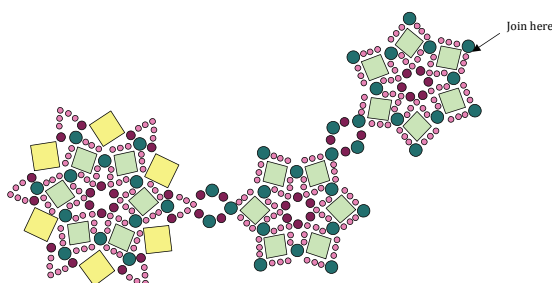


Figure 10.

Step 13: Join the motifs to the other side of the centre. Counting from where the first motif joins the centre pendant, leave 1 picot free and join to the next picot (the position is marked in figure 11). Join the remaining motifs by mirroring what you did on the other side.

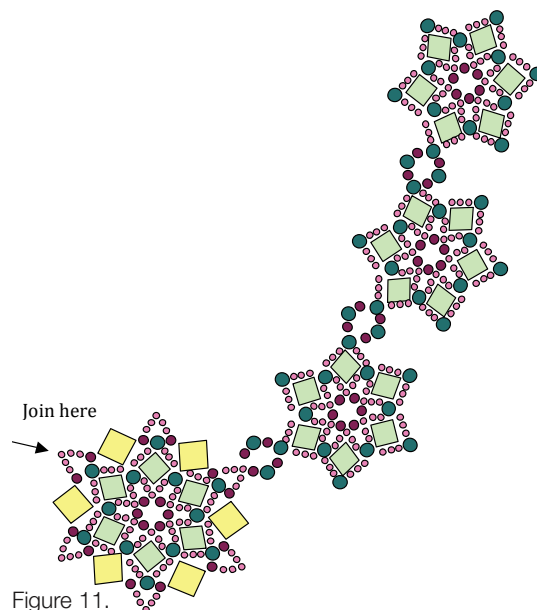


Figure 11.

To finish with chain.

Step 14: Open a jump ring (make sure you use a twist motion and don't just pull the ends apart) and thread it through the (C) bead (opposite the join) on the outside motif, connect a piece of chain (length and style of your choice) to the jump ring and close the ring (again use the twist motion). Attach a jump ring and a clasp to the other end of the chain.

Step 15: Repeat Step 14, this time adding only a jump ring to the other end of the chain.

To finish with beadwork

Step 1: Join in a new 1.5 meter piece of thread to the (C) opposite the join. *Pick up 1 (B), 1 (C) three times, then 1 x (B). Sew into the other side of the (C) where your thread is

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exiting to create a ring. Sew through the next (B), (C), (B), (C) again*. Repeat from * to * until you have reached the desired length. You may notice you are working in a variation of Right Angle Weave. See figure 12.

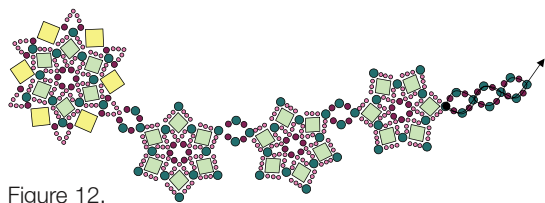


Figure 12.

Step 2: Exit the (C) at the top end of the chain, then pick up 4 (A), sew through the loop on a trigger clasp, pick up a further 4 (A) and sew through the other side of the (C) you are currently exiting. Pass through these eight beads and the clasp two or three times more to secure. With the remaining thread, sew back through the chain towards the motifs in a zig-zag (S motion) to correct the tension in the Right Angle Weave. Half-hitch the knot in several places, before finally sewing away from the knot and snipping the thread.

Step 3: Repeat Steps 1 and 2, to add the chain and the other half of your clasp to the other side of the central motif.

Alternative Quick Project Pendant and earrings

Step 1: Make the large motif by following Steps 1 – 8 of the main project. End all threads.

Step 2: Open the jump ring with a twist motion by gripping either side of the opening with two pairs of snipe nose pliers. Hook the open ring through one of the Picots on the edge of the motif and close the ring by reversing the twist motion.

Step 3: Thread the length of 1mm leather from the back of the button, up through one of the holes and down through the other hole from front to back. Position the button in the middle of the length of leather cord.

Step 4: Thread the two ends of leather through the jump ring on the pendant and tie an overhand knot where you want the necklace to end. Leave a gap enough to



squeeze the button through and tie another over hand knot. This creates the loop for the button.

Step 5: Snip the excess cord and put a small dab of glue on the end knot.

Earrings

Step 1: Follow steps 1 – 5 for the main motif. Pick up 6 (A) and sew into the other side of the (C) you are currently exiting to form a loop of beads over the (C). Sew around these beads and the (C) again to secure.

Step 2: Sew through the next (D). *Pick up 3 (B) and sew into the next (D), missing the (C)*. Repeat from * to * a further four times. End the working thread and the tail thread.

Step 3: Open the loop on the bottom of the fish hook ear wire by inserting the tip of the round nose pliers into the loop and rolling it open. Hook into the ring of (A) beads you created on the earring and roll the hook closed.

Step 4: Repeat Steps 1 – 3 for the other earring. 



TOptip

- If you are using the chain finish, check the jump ring will fit through the Size 8° connecting bead before you stitch it all together.
- Tension makes or breaks the professionalism of a piece! If you choose the beaded finish, you may wish to sew around each section twice for a neat finish.
- If you are looking to save a little money, you can replace the Swarovski bicones with a cheaper bicone, just make sure you keep to the same size of bead.

BEADnerd

- I have used AB2x coated SWAROVSKI® ELEMENTS in these examples. Did you know that AB stands for Aurora Borealis, a light catching effect inspired by the Northern lights? When a bead has an AB coating, half of the facets have the effect; when it has AB2x, the whole of the bead has the special coating!



Designed by
Lynda Pearce



Heart of Wales PENDANT



BEADstore

- 84x 4mm crystal bicone beads in yellow
- 6x size 11 seed beads in yellow
- 1x crystal heart pendant in red
- Selection of beads in green and copper or a chain for stringing your pendant
- Clasp of your choice

TOOLbox

- 0.8mm wire in copper
- 0.4mm wire in copper
- Short length of copper chain for dangle
- Round nose pliers
- Side cutter pliers
- Flat nose or nylon jaw pliers for shaping.

SUPPLYshop

- Crystals and Ice: www.crystals-and-ice.co.uk, tel: 02920 20233136
- Or kit available from designer at www.lyndapearce-designs.com tel: 07981 203501

The national emblem of Wales and a flower that signifies the start of spring, this daffodil pendant by Bead Award winner Lynda Pearce is bound to get you in good spirits after a long winter.

Step 1: Take the spool of 0.8mm copper wire and measure 5cm from the start of the roll. Mark this point then measure 6.5cm further along the wire and mark that point too. See figure 1.



Step 2: Using the first 5cm as a tail, start forming the 6.5 cm section into a petal shape. Cross the wires over each other where the points you marked meet and wrap the working wire around the top of the 5cm tail to hold the petal in place. See figure 2.

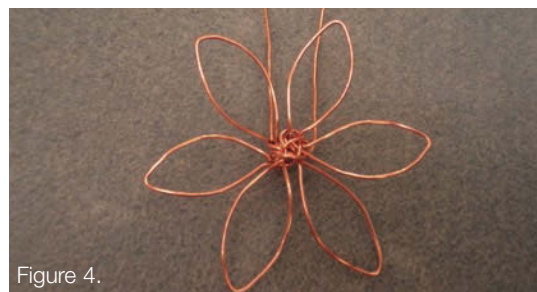


Step 3: Measure another 6.5cm section from the base of the first petal and use this

section to form the second petal in the same way as before. Wrap the working wire around the same point as before to secure the shape. See figure 3.



Step 4: Continue measuring 6.5cm sections and forming petals in the same way until you have 6 petals in total. Cut the flower off the spool leaving a second 5cm tail then shape the petals using your fingers and/or pliers until you are happy with the shape. See figure 4.





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DESIGNnote

- This unusual daffodil necklace captures the spirit of spring. Change the chain or dangle for a truly personalised version of this piece.

Step 9: Using the second half of the working wire, fill in a second petal exactly as before. Add further working wires and fill in each additional petal until the flower is filled. See figure 8.



Figure 8.

Step 10: To start making the trumpet, cut three pieces of 0.8mm wire, each 5cm long. Bend each one into a V in the centre then make a small loop at each end so the loops should sit facing each other as shown in figure 9.



Figure 9.

Step 11: Lay two of the V's next to each other so that the loops are aligned and use a short length of 0.4mm wire to bind the two loops (one from each petal) together. See figure 10.



Figure 10.

Step 12: Lay the final V next to the others and bind the loops that meet together, as in step 11. Finally, bind the remaining loops on the first and third V together so that the shape resembles an angular cone. See figure 11.

TOptip

- Changing the chain or dangle detail of this piece gives it a whole different look so don't be afraid to experiment to make the piece your own.
- If you have trouble getting the trumpet to feel secure when attaching the two pieces together, a small dab of glue can be used at the base to help hold it in place.
- This design would work equally well as a brooch if preferred. Use the wire ends which formed the bail to attach a brooch pin instead.

Step 5: Cut a 1m length of 0.4mm wire and find the centre point. Anchor this new wire to the flower frame by wrapping the centre point around the middle of the flower frame. You should now have two working ends of wire of roughly equal length.

Step 6: Choose a petal to start on and wind one of the working ends around the base of it until the wire is in the right position to add the first bead. Add a single yellow crystal to the wire then position it so that it sits inside the petal frame then wrap the working wire around the opposite side of the petal to complete the first row. See figure 5.

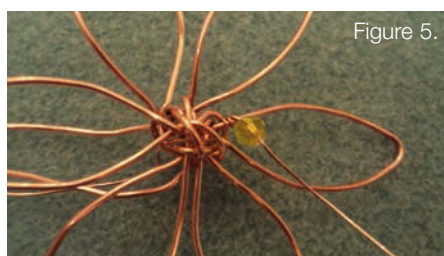


Figure 5.

Step 7: Wrap the working wire around the petal wire five or six times, depending on how tightly together your wraps sit, then add two yellow crystals to the wire and create the second row of bead filling as before. Wrap the wire around the opposite side of the petal a further 5 or 6 times. See figure 6.



Figure 6.

Step 8: Continue filling the petal with rows of beads in the following order: row 3 - 3 crystals, row 4 - 3 crystals, row 5 - 1 crystal, a seed bead and another crystal, row 6 - 2 crystals, row 7 - 1 crystal. Wrap the wire five or six times after each row to position the wire ready for the next row. After the last row is complete, wrap the wire around the peak of the petal until neat and secure, then trim any excess. See figure 7.

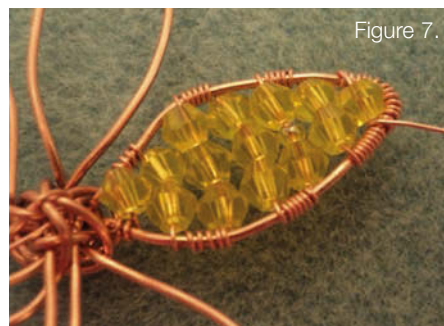


Figure 7.

COLOURwise

- If you plan to wear this pendant on a bead strand, any combination of colours will work - multi coloured beads for a carnival feel, black glossy beads for an evening look. Why not make multiple options to make this a versatile piece you can wear with any outfit?



Figure 11.

Step 13: Cut a 1m length of 0.4mm wire and anchor it to the base of the cone, leaving a 12-15cm tail that will be used later to attach the trumpet to the flower. See figure 12.



Figure 12.

Step 14: Starting at the base of one of the V sections that make up the cone, wrap the working wire twice then take the wire across to the next 'leg' of the cone and wrap twice again. Continue working around the circumference of the cone, wrapping twice at every 'leg' until you are back where you started. See figure 13.



Figure 13.

Step 15: Continue this process all the way up the cone, alternating between passing the wire over and under the 'leg' wires until you reach the top of the cone and the trumpet is filled. See figure 14.



Figure 14.

Step 16: Feed the wire tail left in step 13 through the flower centre from front to back. Weave the wire in and out of the flower centre and trumpet section until the two sections are securely attached. See figure 15.



Figure 15.

Step 17: At the back of the flower, shape the two 0.8mm wire ends into a bail as shown, ensuring that the opening is wide enough to feed your chosen chain or strand of beads through later. Make a small loop at the end of each wire to finish, then

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Website: www.lyndapearce-designs.com

secure the ends together with the 0.4mm end left from attaching the trumpet. See figure 16.

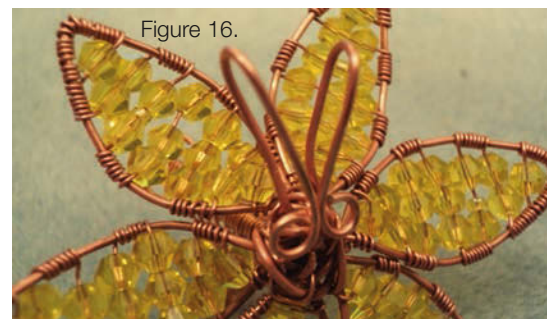



Figure 16.

Step 18: Attach the small length of chain to the loops at the base of the bail by opening a link or using a jump ring. Attach the heart dangle to the bottom of the chain in the same way.

Step 19: Thread your finished pendant on to a chain or make a string of beads as I have done. 

"Inspiration"

- Being a Welsh designer, it's not hard to guess where the inspiration for this piece came from. Equally at home in other countries, though, the daffodil really captures the essence of spring and puts a smile on everyone's face.

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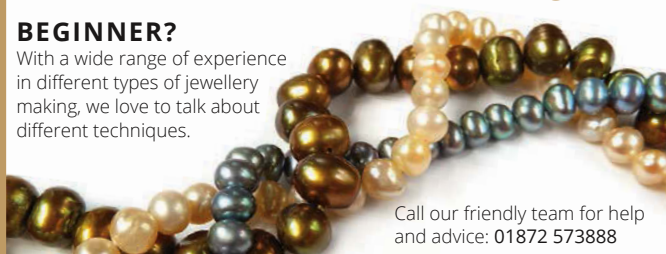
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bookshelf

BOOKREVIEWS

Got a book for review? Send it FAO of Katie to the address at the front of the magazine or email editor@beadmagazine.co.uk for more information.

There are so many books to choose from in the world of beading and jewellery making. Every week new books arrive in the Bead office; take a look at some of the latest arrivals.

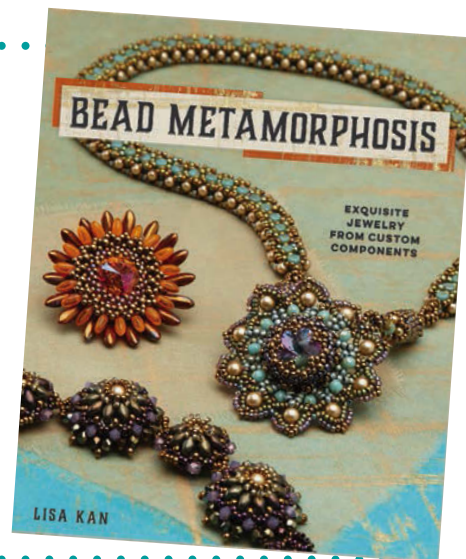
BEAD METAMORPHOSIS

By Lisa Kan

- If you have an interest in beaded components, then this is the book you have been waiting for. Lisa Kan has an instantly recognizable style that is delicate and romantic and it is apparent in all the projects in this book. The focus of the book is on creating components that you can mix and match for different purposes. For example, learn how to make a fringe bracelet that can be worn in two different styles or a brooch that will adapt to make a necklace toggle. The instructions are clearly written with diagrams to illustrate the steps, but these projects are not aimed at beginners. Lisa opens with a section of practical advice about tools and materials and some really useful tips and tricks to help you achieve the best results.

ISBN 9781596688254, price \$25.99. Published by Interweave.

Available at www.interweave.com or on Amazon.

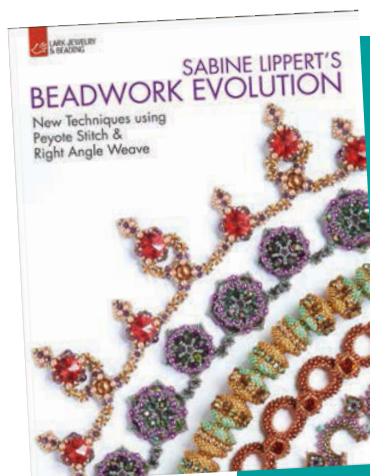
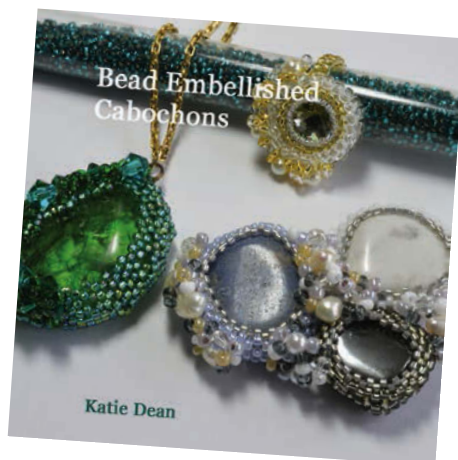


BEAD EMBELLISHED CABOCHONS

By Katie Dean

Originally published in February 2014, this little book is a great way to get started with beaded cabochons. Katie looks beyond the 'traditional' shop-bought cabochons to consider found objects like semi-precious gemstones. Her book teaches you four different techniques for creating beaded casing for these objects. Each technique is best suited to a different style of stone and Katie explains how to choose the best technique for your purposes. The beaded casing will sit around the centre of each stone, so the stone is still visible on both front and back. This allows you to create reversible designs. The book goes on to show you how to embellish your cabochons and turn them into pendant, bracelets, rings, or just a beautiful ornament. The techniques are explained with a combination of diagrams and photos and the book is full of inspiration.

ISBN 0957433719, price £14. Published by Tregellas publishing and available at www.beadflowers.co.uk or by calling 07740 706484



SABINE LIPPERT'S BEADWORK EVOLUTION

By Sabine Lippert

This book has been eagerly anticipated by Sabine Lippert's fans and it does not disappoint. The cover describes it as offering new techniques using Peyote Stitch and Right Angle Weave. The projects inside are all beautiful and shout out with Sabine's style, using crystals and seed beads to create elegant and intricate pieces. You will find twenty-five projects ranging from earrings and bracelets to necklaces. The book opens with an excellent chapter talking about the materials and techniques you will be using. At the end, there is a gallery of inspiration featuring work from internationally recognised designers like Nancy Dale, Cynthia Newcomer Daniel and Miriam Shimon. There is also a handy guide to remind you of the techniques you will need.

ISBN 9781454708247, price £19.99. Published by Lark Press, available from www.thegmcgroup.com or by calling 01273 488005



The Great British BEAD OFF

Bead Magazine is getting involved in National Beading Week with a special competition for you

For those of you who missed the news in the last issue, The Beadworker's Guild has launched the first ever National Beading Week, which will run from 25th July to 2nd August 2015. The idea behind the event is to get as many people involved as possible, raising awareness of beading and enjoying beading activities. Shops and beading groups will be running lots of special events and you can find out details of these at www.nationalbeadingweek.co.uk.

Here at Bead and Jewellery Magazine we are all about beads, so how could we not get involved? We wanted to do something that would be fun, challeng-

ing and get as many people involved as possible, so we're launching our Great British Bead Off' competition. All you need to do is make a bead. We are defining a bead as: 'any object with a hole through it which can be strung and worn as jewellery.' So you can get as creative as you like. If you love bead-weaving, then make a beaded bead. Perhaps you like Lampwork or Polymer Clay, so you could make beads using those techniques. Or, get really creative and make a bead using a more unusual material: fabric beads and paper beads have been popular in recent years, so what can you come up with?

Your bead must be all your own work, so please do not enter something that you have just made using someone else's design – we want you to get creative!

You can find an entry form at www.beadmagazine.co.uk so fill in your details and upload an image of your bead. All the entries will be automatically uploaded to the Bead magazine



website where you can admire them. The closing date for entries is midnight on 24th July 2015. Then, during National Beading Week, there will be a public vote to decide the public's favourite bead. Katie Dean will also be picking out her favourites from the entries. The public winner will receive a beady goody bag. The editor's favourites will have the opportunity to appear as projects in Bead and Jewellery Magazine. All the winners will be featured in issue 65.

For the complete rules please visit www.beadmagazine.co.uk

Now, go and spread the word and get creating! 

Top left: Crystal Beaded Beads.

Top: Polymer Clay beads by Bonnie McGough.

Right: Beaded Letter Beads by Katie Dean.

Above: Caterpillar Beads by Eleanore Macnish



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